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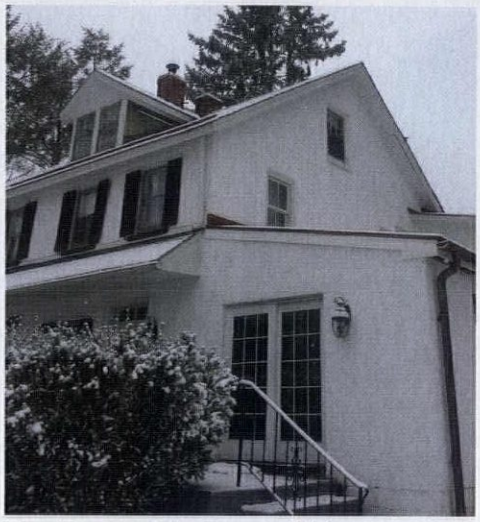
Pennsylvania couple wanted central air but didn't think they had the space. Then they found Sila Heating and Air Conditioning.

West Chester, PA residents Aaron and Katie Thomas thought about replacing their A/C window units in their historic home with central air, but didn't think it was an option. Most of the ceilings in their home were low and closet space was limited. They wondered how they could fit the bulky ductwork into their home, without adding intrusive soffits or drop ceilings. The Thomas' worried they would have to give up closet space.



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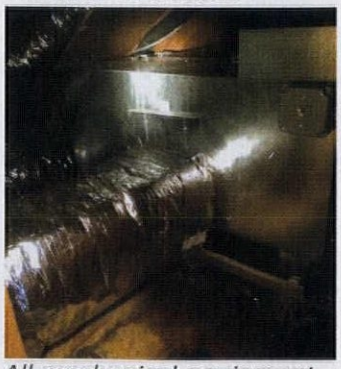

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COVER PHOTO BY **GREG PREMRU**. SEE STORY ON P. 10.

LOGO LETTERING BY **ERIC CAPOSSELA**; SPINE ILLUSTRATION BY **ROB LEANNA**

Which way does anachronism flow?

Our design feature this issue is about storage: finding space, cleverly concealing clutter. And, as you might expect from OHJ, the article also is about disguising modern intrusions. Thus this headline: "Tucking Away Anachronisms." Readers will know what that means—it means hiding the dishwasher behind a cabinet panel.

"Anachronism" simply means "out of time," not chronological. We find the dishwasher an anachronism in our restored home. I was caught up short when I saw that dictionaries present the flip side: Almost every source defines anachronism as something from the past made incongruous by the present. Examples given include "a sword in modern battle," and also, more pertinent for us, "a black Bakelite rotary telephone set on a modern desk."

Hmmm. So out there in the larger world, an anachronism is something from the *past* intruding on the *present*. As if the present were reality. Funny, huh?

Old-house people find that our preoccupations sometimes flow counter to the mainstream. We want an old house, not a new-build. ("People buy old houses *on purpose*?" asked my grandmother incredulously when I told her what I was writing about, some decades ago.) While everyone in the world, it seems, is tearing out walls for "an open plan," we keep our pocket doors, our pantries and back halls. We prefer a walkable downtown to the highway mall. On vacation we may eschew the all-inclusive spa resort and visit instead an ancient city. Our gardens are not low-maintenance. We still like print.

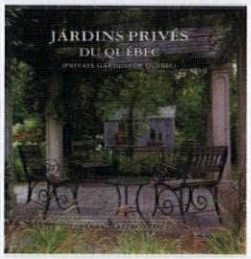
Only a very few restorers create true period rooms without anachronism. Most of us let modern life show. Still, we're delighted that the old telephone niche is the perfect place to stow the laptop.

Patricia Poore

SIDE NOTES

FROM OUR QUÉBÉCOIS CONTRIBUTOR

Canadian photographer Perry Mastrovito captures the historic and the sublime in his beautiful images and books. Perry's 2014 coffee-table book *Private Gardens of Quebec* (Editions Broquet) has just won a prestigious award from the Garden Writers Association. In French and English, the book is of special interest to Upper Midwest and New England gardeners as well as Canadians. His other books include *Ancient Homes of Quebec*. See perrymastrovito.com



DENVER HOUSE TOUR

Kate Sultan at Modern Bungalow reminds us that the city has its 37th Annual Greater Park Hill Home Tour and Street Fair on Sunday, Sept. 27, featuring local homes and landmarks as well as a food court and wine & beer garden. parkhillhometour.org, parkhillstreetfair.com

TOP: PHOTO BY FOTOLIA.COM/MARC DIETRICH

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She lives in a new town house now, but Susan remembers her grandma's 1906 butler's pantry and secret staircase—in a house with a resident ghost, seen when they were children, by both her and a cousin, on separate occasions. Her DIY experience extends to drywall, wallpaper, and painting projects.

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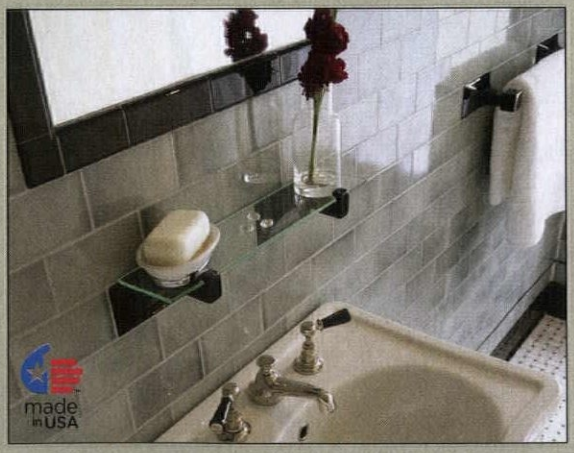

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This 1790 Thomas Ludlam home is located in New Jersey. The owner, Joan Berkey is an Architectural Historian. She recently supervised a major addition to her home. She posted the project on her blog, link below. In researching gutters, she recalled an ad for Rainhandler in Old House Journal. The description in her blog follows:
"I found them doing a Google search. **http://www.rainhandler.com** We ordered the brown color and before ordering consulted their very well-written directions on-line. We determined we needed to buy spacers as well. It took Scott a few hours to install them and we couldn't be happier. They shipped quickly and were packaged safely for the trip. They look great! You really have to look closely to see them and since we're 100' off the road, I'm sure most folks don't even notice them. I think they're perfect for historic buildings"
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Link to Joan Berkey blog **http://joanberkey.blogspot.com/**

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Inspire

OLD & NEW IN A RESTORED CAPE
PAGE 10

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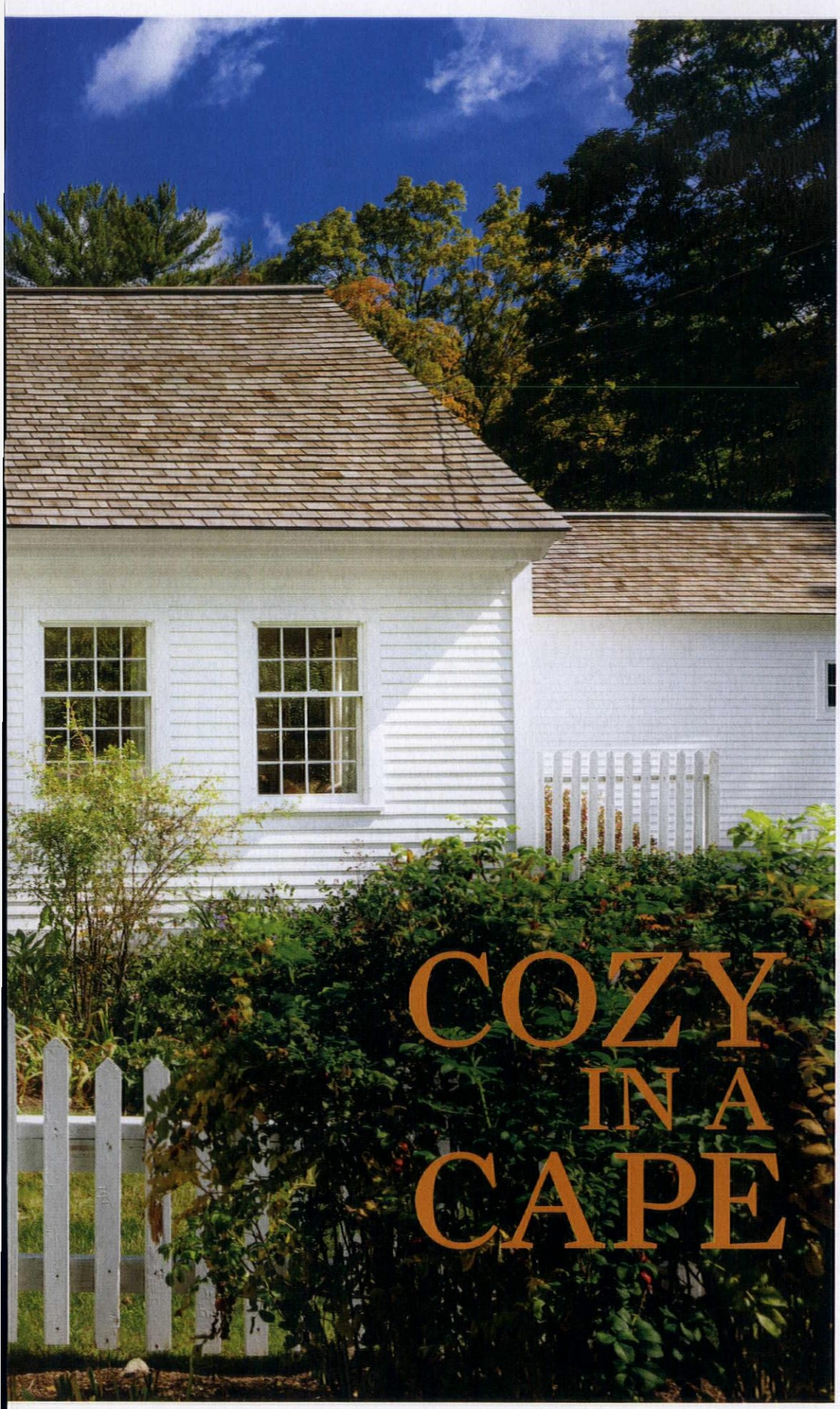
PHOTO BY **GREG PREMRU**; LETTERING BY **ERIC CAPOSSELA**

The center-chimney New England Cape has been sensitively upgraded and retains its rustic appeal.



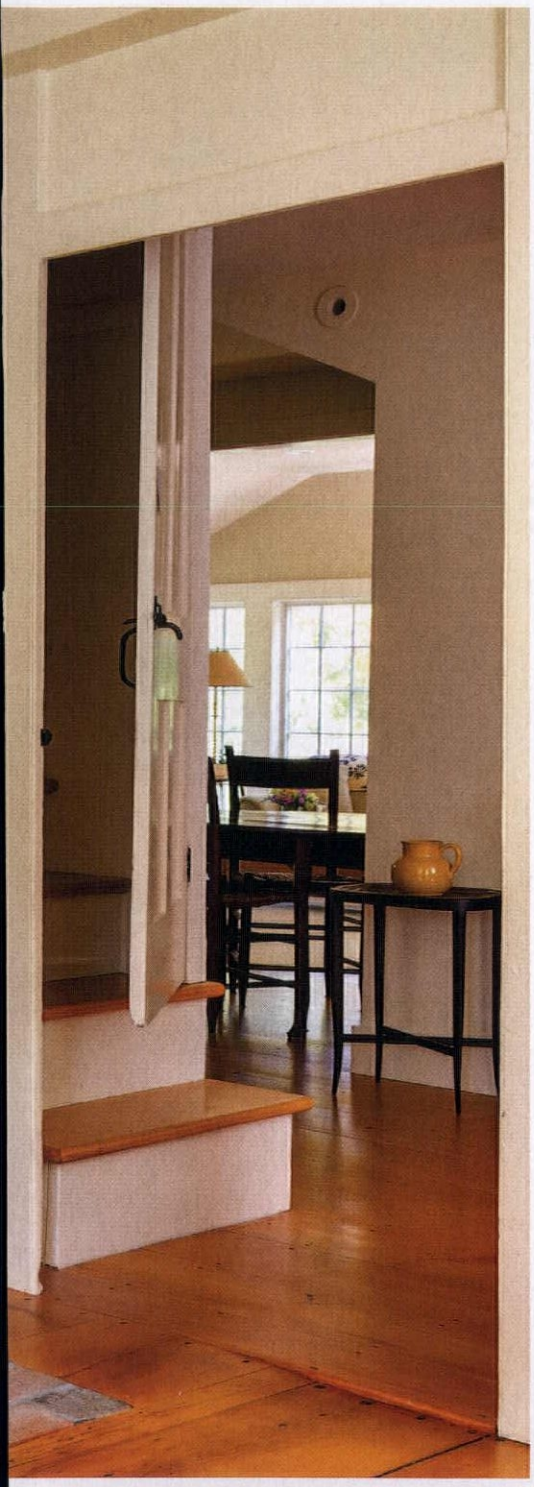
COZY IN A CAPE

THIS CAPE COD COTTAGE WAS BUILT LATE IN THE 18TH CENTURY IN RURAL NEW HAMPSHIRE. COMFORT AND SIMPLICITY RULE INSIDE.

BY BRIAN D. COLEMAN
PHOTOGRAPHS BY GREG PREMRU

ABOVE: What's now the parlor retains key period details, like the keeping-room fireplace and ovens with built-in cabinets above. Wide-plank floors are original. **RIGHT:** A small study off the main parlor has an antique slant-front desk and a sofa upholstered in Schumacher's 'Pavia' fabric in coral.

Nestled in a small orchard



in the historic hamlet of Hancock, New Hampshire, the simple Cape Cod house hadn't changed much since it was built, as a summer home, in the late 18th century. The front path leads through a cottage garden to the front door—the modern-day driveway and garage hiding out back. Inside, original details include a double-oven brick fireplace with raised-panel cabinets above, exposed timbers at the ceilings, and wide-plank fir floors.

Today the house is owned by Peter Coffin and his wife, Abby. They bought the Cape from Peter's parents, who purchased the property in 1997. At that time the little house needed significant updating. There was then still no heat and no insulation. The cedar-shake roof was failing, the septic system was a mystery, and electrical and plumbing systems were out of date.

So Peter's parents tackled important problems first, installing new drainage for the sloped site, replacing the roof, and updating systems. They also added to living space on the first floor, enclosing a former rear shed to create a master bedroom, and adding a well-lit family room at the rear. The family enjoyed the rural retreat for the next two decades, and then Peter and Abby became the owners in 2012. They set about to slightly expand the

Federal-era furnishings in the dining room include a handsome Sheraton-style dining table and caned chairs. Curtains in Lee Jofa's 'Stockholm Sheer' are simple but complementary to the period.

SIMPLICITY RULES

Local antiques include this beautifully carved, Federal-era highboy and a classic Windsor chair (above). The kitchen's breakfast area is furnished with a 19th-century drop-leaf table set with rush-seated chairs. The kitchen was kept small, but remodeled with painted cabinets and a stone sink and countertops. Handsome wall tiles from Artistic Tile are a period-inspired accent. An upstairs bedroom is furnished with vintage turned-post twin beds and simple Roman blinds in Lee Jofa's red and sage-green 'Rowan Stripe'.

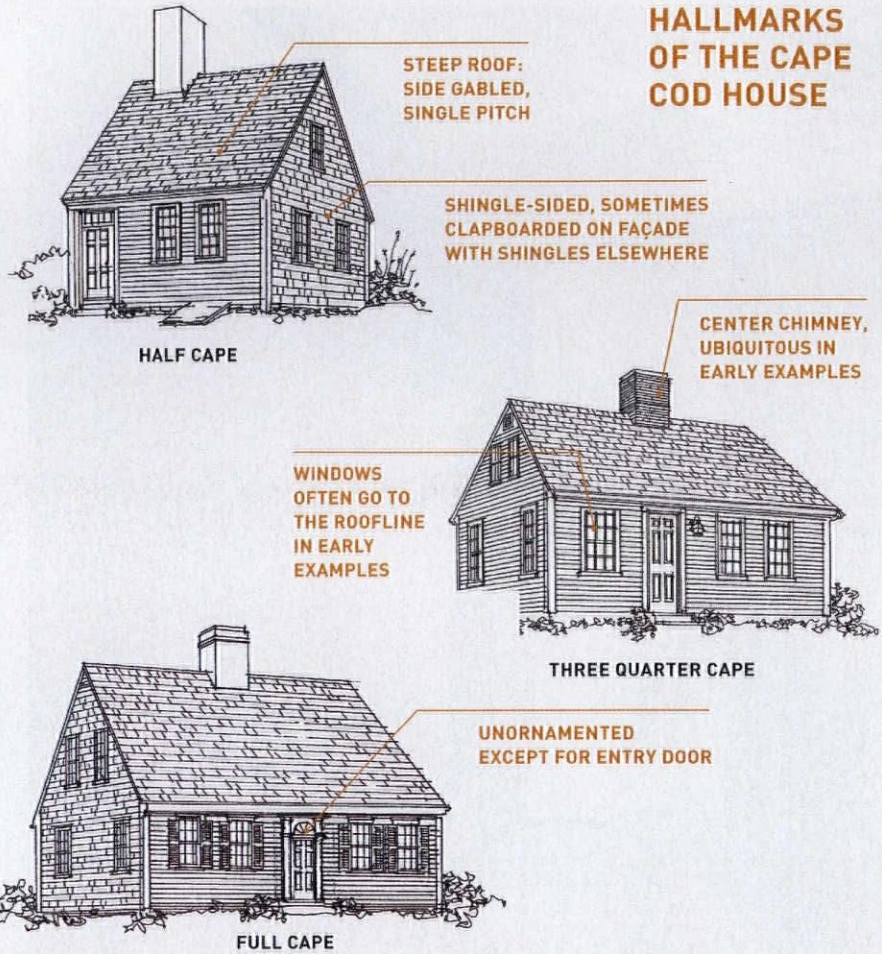
CAPE COD HOUSES

There are two Cape Cod styles, really: the originals, modest and practical houses built from 1690 until 1850 or so; and the homey Colonial Revival Capes of the 20th century. The originals were most often half or three-quarter Capes, shingle-clad, sited to take advantage of the sun's rays, their interiors centered on the hearth-warmed kitchen. Revival houses, neat and nostalgic behind their white picket fences, are most often symmetrical full Capes, often clapboarded and shuttered, painted white, with more formal and flexible floor plans.

The term "Cape Cod House" was used as early as 1800, in a comment by Yale College president Timothy Dwight on a visit to Cape Cod in Massachusetts. By then, the type had spread; by 1740, such houses had been built throughout most of New England, and also on New York's Long Island. By 1790 it had made its way into southern New York State. Homesteaders brought the Cape Cod house with them to central New York, to the area around Lake Erie, and by 1830 into Ohio and Michigan.

The full or double Cape was the common variant during the 20th-century revival, but rare in the 18th century. The three-quarter Cape was a mainstay in New England. The half Cape was often later extended.

HALLMARKS OF THE CAPE COD HOUSE



the house, making it more usable for extended family, while preserving its surviving details and 18th-century ambience.

Peter contacted the historical architect Mike Petrovick, and together they devised a period-sensitive update along with the restoration. The addition of a shed dormer on the back of the house, which is not visible from the façade, expanded the second-floor bedrooms and bath while keeping within the home's vernacular footprint. The first-floor master bedroom needed its foundation and framing stabilized; old hand-hewn timbers salvaged from upstairs during the dormer work were added to this room. The small kitchen got an update with efficiently placed cabinets and simple fittings: stone sink and countertops, basic porcelain light sockets. Multi-zoned, state-of-the-art heating and cooling systems were added and a thermal barrier installed for energy efficiency and moisture control. The house is now livable year-round.

Inside, the house is furnished in a historic yet comfortable style, thanks to the deft hand of interior designer Iliana Moore. Befitting a plain house in the country, she chose light and soft colors: creams and off-whites with sage green and coral accents. The original brick fireplace with its two small ovens, the focal point of what is now the main parlor, was carefully preserved. Furniture came from local auctions and antiques shops to keep rooms in the vernacular. Rush-seated pine chairs, an early 19th-century slant-front desk with cubbies, and Federal-era caned chairs were among the finds.

Wallpaper in parlor and den, which nods to early stenciled wall decoration, is Lee Jofa's 'Scampston Trail' pattern. The dining room is intimate with 'Brightwell' wallpaper in a terra-cotta red from Cowtan & Tout. Peter's parents had added a family room with a wall of windows overlooking the rear gardens. Iliana kept this room (p. 9) light and open with a pair of easy sofas, a country pine rocker, and a traditional wing chair.

For the master bedroom, Iliana ordered a custom, king-size pine bed to complement the room's Federal-era furnishings, which include a late 18th-century highboy and a Windsor chair, both from local shops. The bedrooms upstairs are simple, too, with turned wood bedsteads and Roman shades at the windows. The view from every window is pastoral, overlooking gardens, a small stream, and a barn.

FOR RESOURCES, SEE PAGE 80.

ILLUSTRATIONS BY ROB LEANNA

Additions on the back of the house are invisible from the street, in part due to the sloping lot. A family-room ell and a new shed dormer on the second floor add contemporary living space.

More on the iPad

See more photos of the Hancock Inn at **oldhouseonline.com/ohjdigital**.

LEFT: Built in 1789, the Hancock Inn is the oldest operating inn in New Hampshire. **BELOW:** The interior retains original elements and has a comfortable late 18th-century feeling. The 13 cozy rooms and suites turn back time for visitors. Bedroom shown is the Moses Eaton room.

A HOTEL IN THE FAMILY
HANCOCK, NEW HAMPSHIRE

The elder Coffins discovered the town of Hancock; then their son Peter and his wife joined them. (See previous story about Peter and Abby's Cape Cod-style house.) Soon the area's bucolic beauty captivated Peter's brother Jarvis, too. He and his wife, Marcia, made it a family affair when they decided to buy the ca. 1789 Hancock Inn, the old hotel in the center of town. The oldest operating inn in New Hampshire, its list of guests includes Franklin Pierce, the only President from this state, who earlier attended Hancock Academy.

Furnished with period antiques, the Inn is a center of activity for the village, with lectures and events held here throughout the year. Don't miss the John Hancock Suite in the Inn's one-time ballroom, which boasts an original Rufus Porter mural. (hancockinn.com) **By Patricia Poore**

PHOTOS BY GREG PREMRU

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ELLEY-VILLA 1851 IN KENTUCKY

STORY
—BY—
PATRICIA
POORE

PHOTOS
—BY—
PIETER
ESTERSOHN

A Southern example of a Downing-inspired Gothic home, this one was built by a Mississippi cotton planter and later owned by a Civil War general and a horse farmer. By the time Martha and James Birchfield bought the house in 1985, it had been condemned. Their restoration has been meticulous, with nicely curated rooms inside.

LETTERING BY MEGAN HILLMAN

In its lineage and architecture, the house has pedigree. Elley Villa was built in Lexington, Kentucky, for cotton planter William R. Elley and his wife, Louisa Johnson Elley, whose primary home for the fall and winter was Swan Island plantation in Washington County, Mississippi.

Mrs. Elley grew up in a house designed by Benjamin Latrobe a block away. Subsequent owners of the Gothic villa included a Civil War judge and a Civil War general. In one era the house was called Aylesford, for owner Col. Oliver P. Alford, who operated a large horse farm here.

As for the architecture: "The third of the three distinguished Gothic Revival houses of Fayette County," wrote the late historian Clay Lancaster, "is in the more popular Pointed Style and is closer to the ideals of Downing than to those of (A. J.) Davis. It was built by John McMurtry on an eight-acre tract...The villa was adapted from Design XXV in [Downings's] *The Architecture of Country Houses*, first published in 1850."

Once a country estate, Elley Villa eventually fell on hard times. Its saviors are Martha and James Birchfield, who bought the house in 1985, after it had been condemned. "It was unfit for human habitation," Jim adds. Elley Villa has been cited as the southernmost structure built to one of Downing's designs. But "we would hesitate to make that claim," Jim Birchfield says.

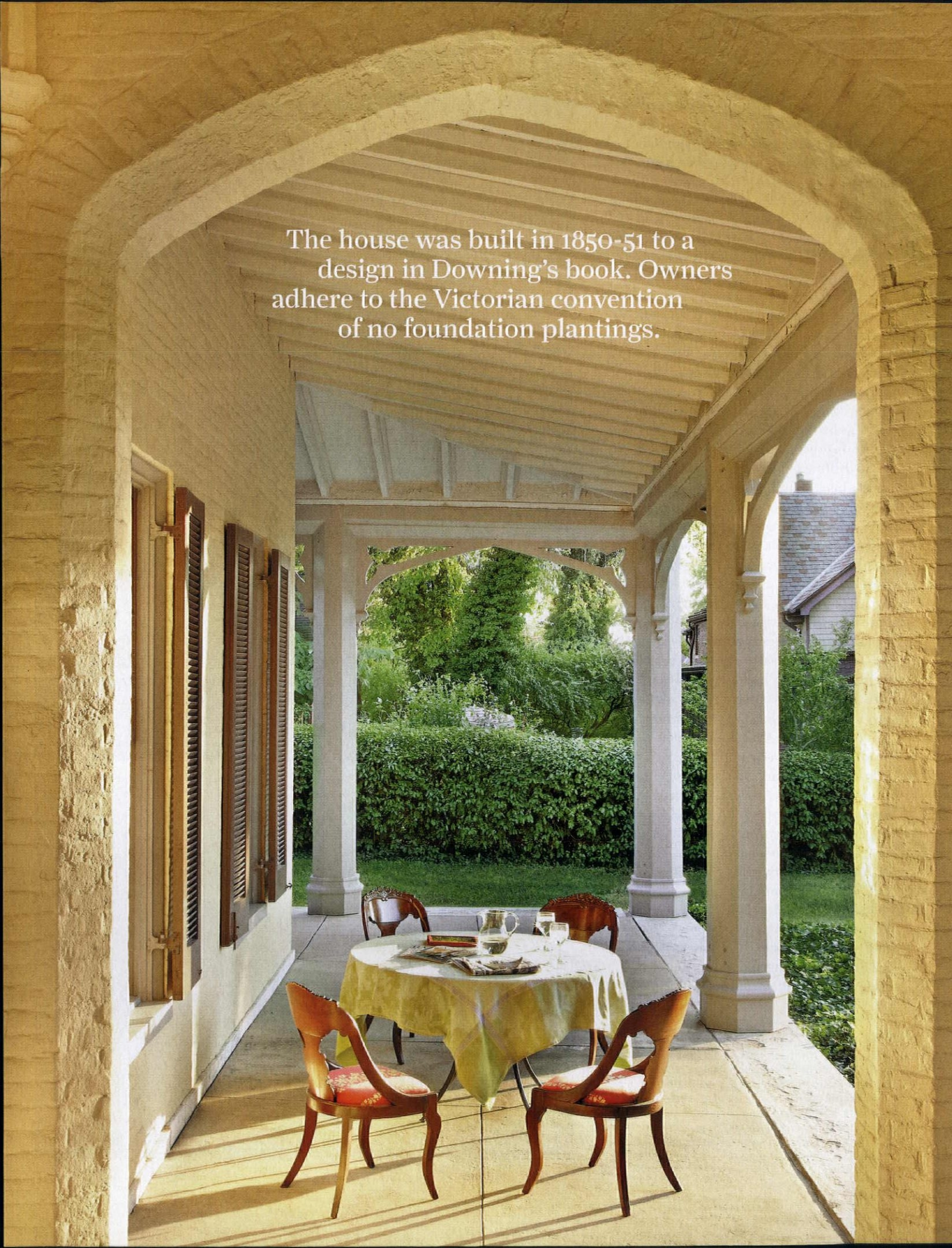
The Birchfields undertook their sweeping restoration in phases. Pillars and plinths were rotted, as were soffits. A large section of the style-defining bargeboard and the pinnacles were missing. The roof needed replacement. Gone now is a concrete-block garage once attached to the symmetrical house. A bay window that had been

The library extends the entry hall when the great paneled doors are open. Now used as a larger dining room, it is decorated with prints of Strawberry Hill, the 1749 English Gothic Revival house of Horace Walpole. The Sheraton-style table is English. **LEFT:** The mirror is Second Empire. Downing illustrated some interiors with Jacobean-style furniture: the caned spool chair was found in an old filling station in Florida. A plant room is visible at the rear; Downing's plan for this house is called "A Villa With a Conservatory Attached." Blue and yellow art glass replaced clear and stained glass.

Carpets, ca. 1850

Wall-to-wall carpeting in colorful patterns was found in the best rooms of many American homes by the mid 19th century. Brussels and Wilton carpets (and also ingrain) were woven in strips and fitted to the room. Oriental and other area rugs did not become popular until after the 1880s. Here, the existing hardwood floors were carefully refinished. Asked about the area rug in the rear parlor, Jim replies with mischief: "Wall-to-wall carpeting in this pattern would be highly desirable and appropriate; cash contributions to this end will be received with gratitude."

RIGHT: American Empire mixes with the occasional pointed Gothic piece. The New York box sofa was acquired locally. From rubbings and remnants, a glass artisan was able to design and wheel-cut frosted-glass replacement pieces for the entry. **BELOW:** The cherry-wood two-piece banquet table with rope-twist legs is thought to be a Kentucky-made piece.



The house was built in 1850-51 to a design in Downing's book. Owners adhere to the Victorian convention of no foundation plantings.

removed was replicated. "We were very fortunate in our contractors," say the owners.

Downing advocated for earth tones in the landscape, rebelling against white paint. The tastemaker suggested straw or fawn with brown shutters. Elley Villa had been painted white, with green shutters, during the 1940s. The Birchfields took Downing's advice, using Coronado Paint's 'Breadstick' for masonry along with a custom mix for details. Shutters are painted Coronado's 'Fringe Tree'.

Work inside included removal of later wallpaper. "An enthusiast for color, Downing gave instructions for interiors," Jim explains. "'The passages should be fawn color, the parlor either grey or ashes of rose, and the dining room a stronger color'. Thus our entry passage is fawn, our parlors are grey, and the dining room is a rich green."

No lighting fixtures remained when the couple bought the house. Today's chandeliers are a mix of American and European antiques and one recent reproduction.

It's quite likely that such a house as Elley Villa would have been furnished with American Empire pieces, as is the case, for the most part, today. "American Rococo Revival would have been cutting edge in 1850—typical pieces by John Henry Belter appeared only later in the decade," Jim says. In the dining room, a pier table is Rococo, but the sideboard is Empire. The entry hall boasts a New York Empire pier table from the Schermerhorn family, a pair of smaller American Empire pier tables near the door, and a New York Empire box sofa. In the front parlor sits an Empire "julep table" attributed to Anthony Quervelle and an Empire drop-leaf table. A sofa, pier table, center table, and gondola chair in the Empire style furnish the back parlor.

The period antiques are carefully curated, but "while museum-grade interior appointments are highly desirable," Jim explains, "and we have given some effort to the cause, more effort has gone to carpentry, roofing, heating and cooling, plumbing, a kitchen, bathrooms, painting, and a dry basement!"

TOP: The fireplace's summer front in Gothic style is a local antique. The thistle-motif firescreen on stand may be Scottish. Paint is Coronado's 'Ginkgo'. **RIGHT:** In the back parlor, two Gothic side chairs with trefoils on the crest rail are probably by Meeks. The bust depicts Lafayette, who visited Lexington in 1825. The antique chandelier is from Florence. Gilt poles and finials came from an early home in a neighboring county; striped swags now hang at the windows.

A china closet now occupies the doorway that led to the old kitchen. Revealed inside are collections of late 18th- and 19th-century fingerbowls, Victorian wine stems, and English dessert sets. Framed art depicts Elley family members and Kentucky memorabilia.

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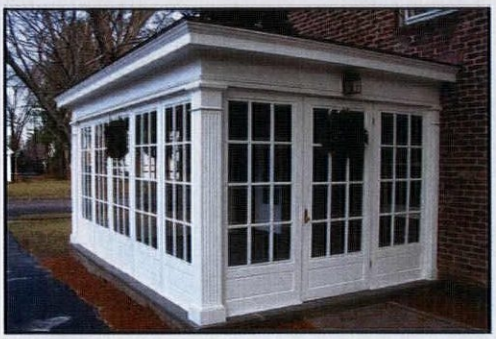
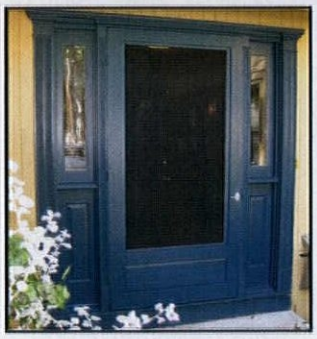

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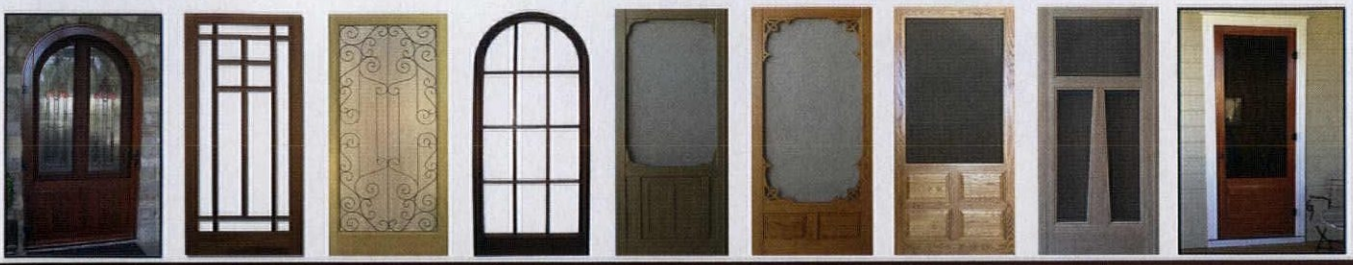

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GOTHIC REDUX

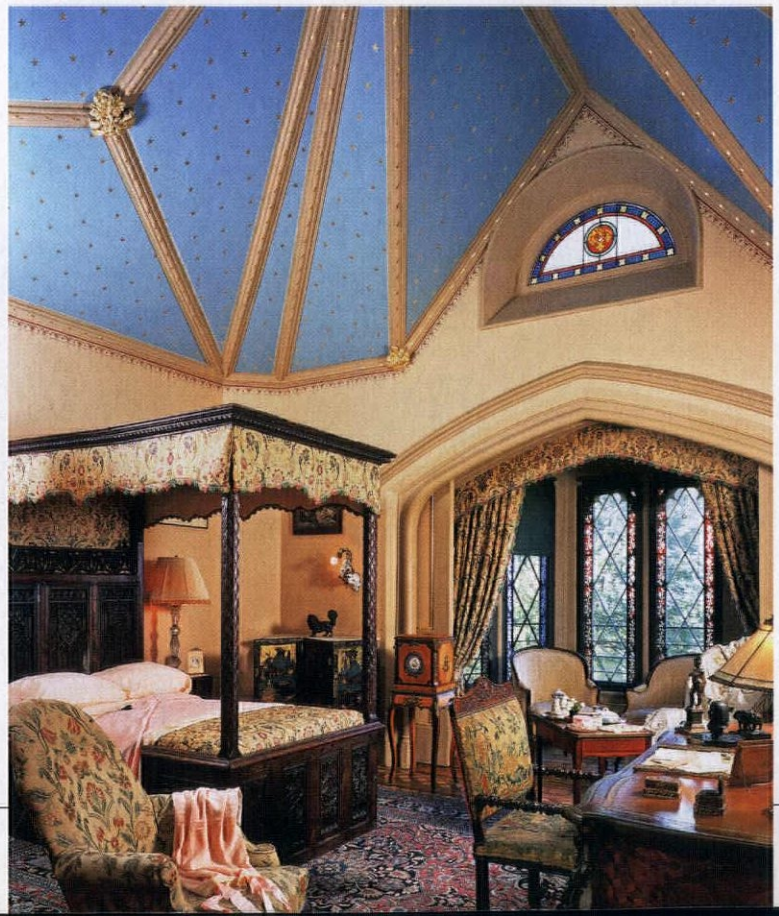
REVIVALS ROMANTIC AND VICTORIAN

Two separate Gothic Revivals took place in 19th-century America, the first coming on the heels of the neoclassical Greek Revival. This picturesque Gothic, part of the mid 19th-century Romantic movement, was a pastoral style promoted for rural settings and small towns and for country churches. (See the previous story for an example of a Downing country house.)

Gothic was promoted by the architect Alexander Jackson Davis and especially by the tastemaker Andrew Jackson Downing, Davis's collaborator, who authored several influential house-plan books between 1837 and 1850. A variant of the 1840s Revival is Carpenter Gothic, an American vernacular that featured vertical board-and-batten wood siding, pointed arches, and "gingerbread" trim.

The second wave was short-lived but spectacular, arriving after 1865, culminating around 1876–1882, and variously called Modern or Reformed Gothic, Victorian High Gothic, Ruskinian Gothic, or even Eastlake. This was a highly decorated revival of medievalism. Stone "castles" and Stick Style houses alike were embellished with stylized ornament and the brilliant, clear colors of illuminated manuscripts. **By Patricia Poore**

Lyndhurst, in Tarrytown, New York, was designed by A.J. Davis in 1838 as a Gothic country house but was enlarged from villa to mansion, again by Davis, in 1865. In many rooms, interior decoration is in Victorian Gothic style. The dining room by Davis dates to the 1860s. The North Guest Bedroom features stained and leaded glass and a vaulted ceiling.



TOP: PHOTO BY GROSS & DALLEY; BOTTOM: PHOTO COURTESY NATIONAL TRUST FOR HISTORIC PRESERVATION

ROMANTIC GOTHIC

Downing had strong opinions about the use of color, and he did not like white paint, inside or out: white was uncomfortable to the eye, "absolutely painful." For exteriors, he suggests that householders copy nature's colors taken from soil, rocks, wood, and bark, generally preferring lighter tints. Inside, too, he preferred neutrals, "the tender hues that never tire and always please." Even for small cottages, their rougher plaster walls coated with whitewash, he gives formulas to color the wash cream or fawn, or to suggest grey or buff or brown stone. Walls were to be painted in oil, colored with distemper, or papered, in recommended colors of French grey, fawn, stone, and drab.

LEFT: A revival example of Reformed Gothic taste, this room owes much to the 1880s Aesthetic Movement, which grew out of the Gothic Revival. The papered ceiling evokes a vaulted roof with bosses and battens. Walter Crane's 'Lion and Dove' frieze (reproduced today by Bradbury & Bradbury) epitomizes English Arts & Crafts medievalism.

PHOTO BY DOUGLAS KEISTER

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Hall, entries, stairs and passages should be "cool and sober," kept simple in decoration so that other rooms, with livelier schemes, might be enhanced. The drawing room was to be light and cheerful. The dining room might be rich and warm with more contrast and stronger color. The library should be quiet and grave, in a fawn or other neutral tint with dark oak or walnut bookcases. Bedrooms were to be generally simple and chaste, perhaps light and cheerful. Interior woodwork should be painted to harmonize with the prevailing tone in the room—either lighter or darker than the walls—or it might be stained, or paint-grained and then varnished for easy upkeep. White was suitable only in formal urban drawing rooms, where it would be relieved by gilding. For country houses, gold was to be used sparingly alongside tints such as ashes of rose, pearl, or pale apple green.

Downing confessed "a strong partiality for the use of paper-hangings," particularly for cottages. (The owners of country villas could, presumably, afford custom paint decoration.) Delighted at the affordability of new machine-made papers, he suggested "chaste" Gothic or Elizabethan patterns, or a single-color ground paper upon which strips of another color or cutout patterns were laid. The favored mode, Downing reported, was to paper principal rooms and the best bedrooms, whitewashing the kitchen and inferior passages. He added that when walls are papered, the cornice is supplied by the border of the paper itself.

VICTORIAN GOTHIC

This period, too, had its influential arbiters of taste, including Henry Hudson Holly (*Modern Dwellings*, 1878), Clarence Cook (*The House Beautiful*, 1877) and especially Charles Locke Eastlake (*Hints on Household Taste*, 1868; *A History of the Gothic Revival*, 1872). At the urging of critics, in the 1870s and '80s, the tripartite wall treatment and embellished ceilings were all the rage. Walls in public rooms were divided into dado or wainscot, fill, and frieze, each part with its own finish. Ceilings often were embellished with stenciling or specially designed papers. If the gentry had hand-painted polychromy, the middle class's Gothic longings were expressed through wallpaper; the old estates' oak linenfold paneling became, in a cottage, a stained pine wainscot; paper and plaster ornament stood in for vaulted ceilings. In line with Ruskin's ideas and Aesthetic taste, much of this Reformed decoration was flat and abstracted. Stylized, arched, floral, and foliate designs were popular, as was the diaper: a flat, repetitive, trellislike pattern consisting of squares or lozenges, often filled with stylized flower heads. Scenics now depicted medieval instead of classical scenes. Grained wood and ebonizing were in vogue.

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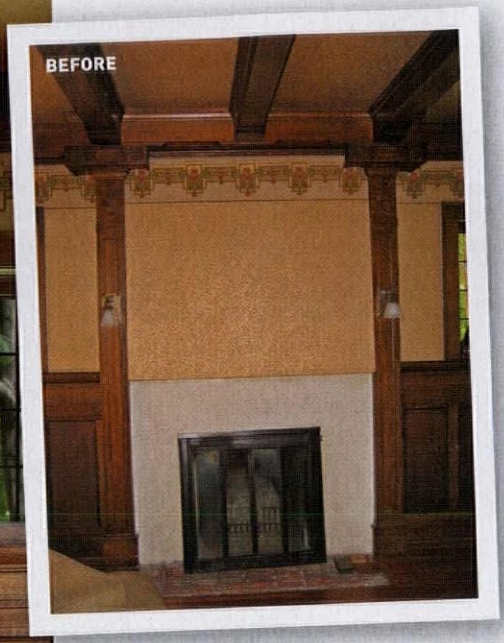


Restored to glory—with original bricks in the surround. A new overmantel took the place of damaged bricks under later drywall. The bas-relief panel was found under the drywall.

DIGNITY RENEWED IN THE PARLOR

What we found behind the drywall helped us restore a focal point. **By Derek Gjerde and Allison Hoffman**

When we bought our house in St. Paul's West Summit Avenue Historic District, it was a bank-owned foreclosure property with no heat and burst pipes. Unique details were intact, though, so we were happy to undertake its restoration. We knew immediately that the parlor fireplace needed help; it was an eyesore in an otherwise pristine room fitted with quarter-sawn white oak panels, beams, and columns. It had been modernized at some low point in its century of survival: A panel of Sheetrock had been glued to the brick between two original wood pilasters, supported by plaster slathered over the brick in the firebox surround. We discovered, behind the drywall, a classical bas-relief plaster panel labeled "Homer."

We contacted architectural designer David Heide for help. David and his colleague Brad Belka convinced us that the room needed more than the right furniture. What followed was an extraordinary collaboration among designers, mason, and cabinetmaker. They implemented a design that reused as much original material as possible. The mason carefully removed the mortar between bricks (first with a chisel, then by wire-brushing

THE TEAM

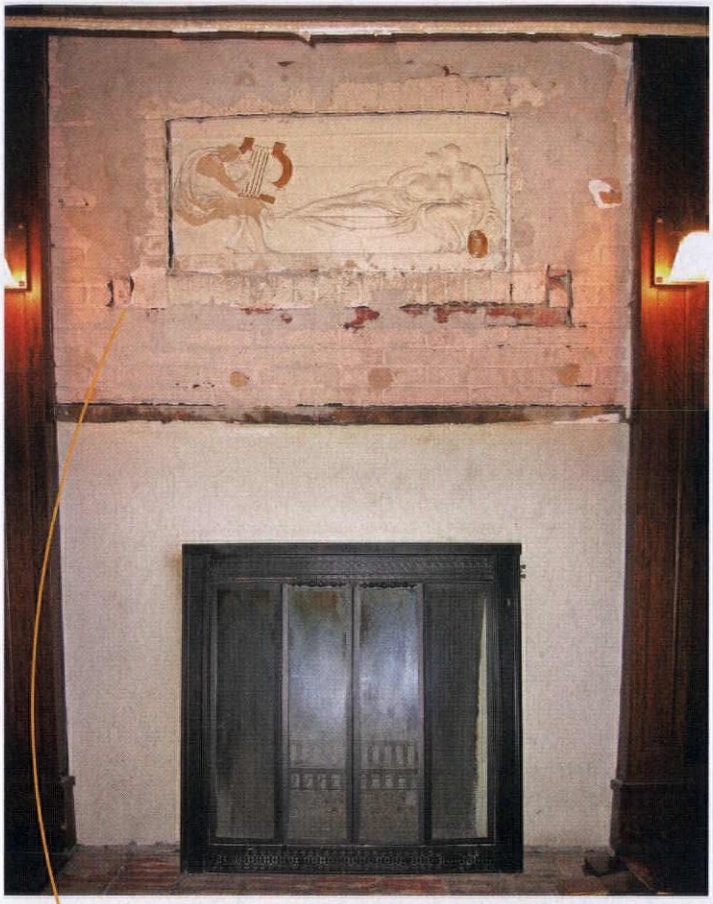
DESIGN David Heide Design Studio, Minneapolis, MN: dhdstudio.com

WOODWORK Frost Cabinets, St. Paul, MN: frostcabinets.com

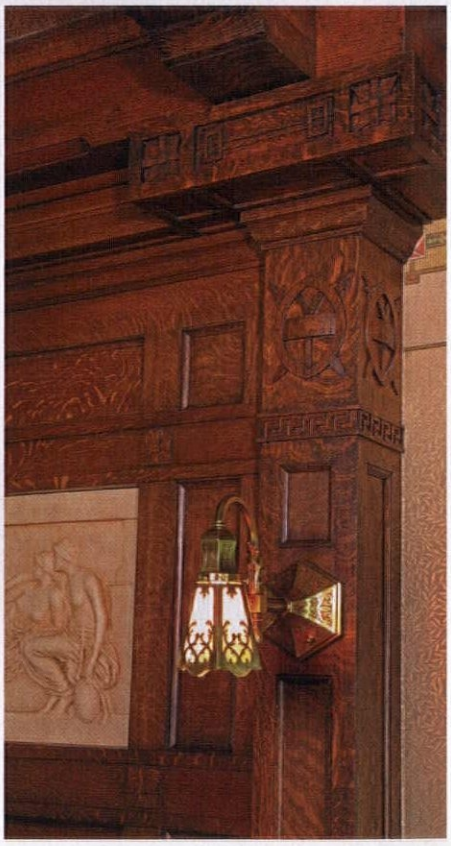
MASONRY Dan McMillan Masonry,Inc., St. Paul, MN: (612) 282-4263

LIGHTING RESTORATION Lightworks, Minneapolis, MN: lightworkslighting.com

PHOTOS: BY GREG PAGE, COURTESY DAVID HEIDE DESIGN STUDIO



CLOCKWISE, FROM TOP LEFT: Behind the drywall, the owners found a classical bas-relief panel. The cabinetmaker created a new overmantel treatment and reconfigured the pilasters to accommodate vintage sconces, which now illuminate the sculpted frieze. Conserved and repaired, the panel is framed by the woodwork.



after an acid soak); he counted the salvageable bricks, finding there were enough to complete the lower section (but not enough to reinstall floor to ceiling). Our mason hit on the clever solution of turning damaged bricks around to expose an undamaged surface. A local plaster shop modeled missing bits and conserved the relief panel (they found it in a 1905 catalog from Caproni Brothers in Boston!).

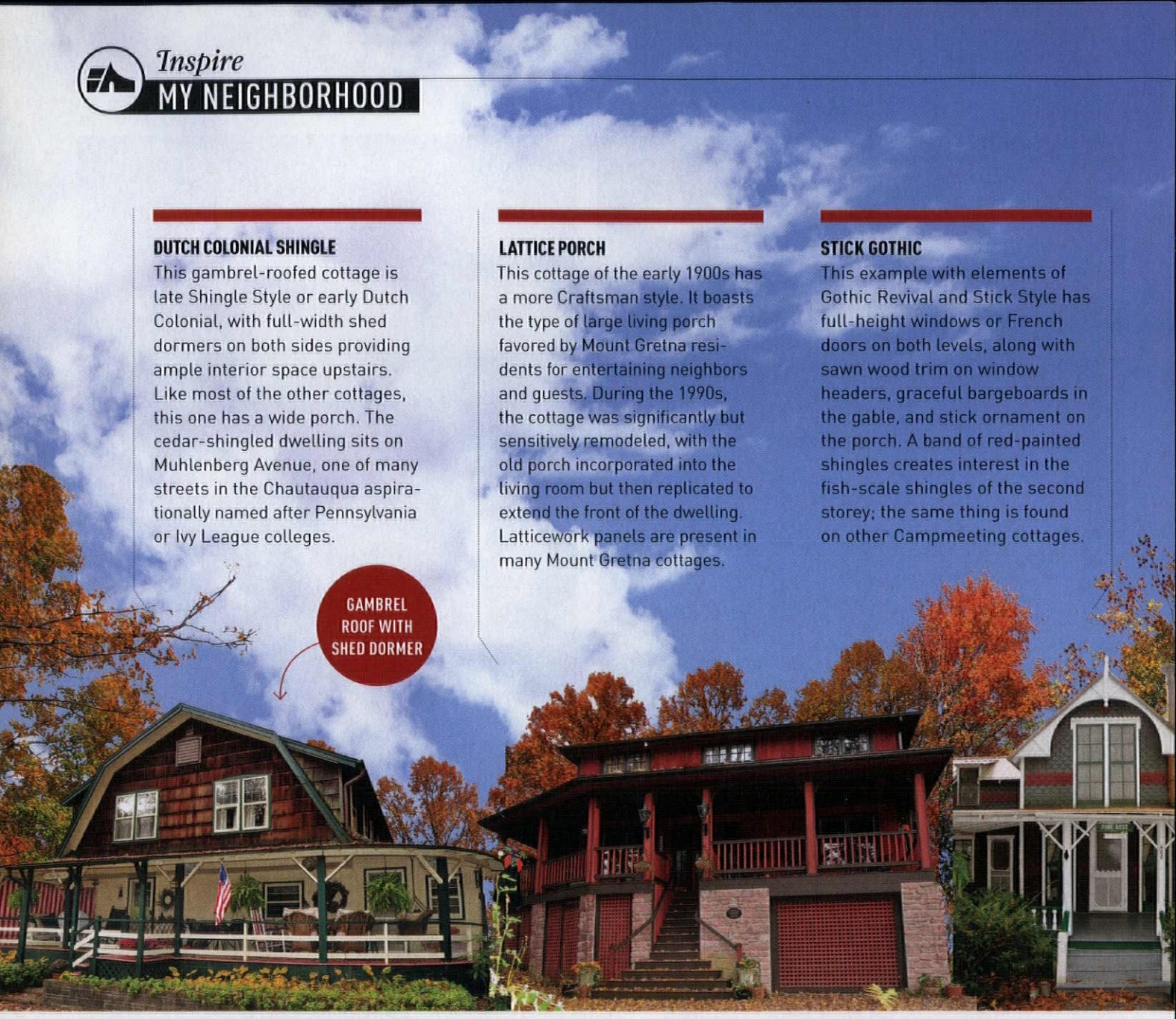
The challenge was what to do about the lack of bricks for the upper wall. David Heide designed a new overmantel in white oak, which frames the plaster frieze panel. He took cues from what remained, working out the proportions of everything from the projection of the mantel shelf (an outline was still visible on the sides of the pilasters), to the design of decorative corbels and the stickwork and stylized motifs. The cabinetmakers then replicated these elements—their work is top-notch.

Our objective through it all was to restore the dignity this room had once had. All the problems were resolved. David Heide jokes that the project was successful, because it looks like they'd never been here!

DUTCH COLONIAL SHINGLE
This gambrel-roofed cottage is late Shingle Style or early Dutch Colonial, with full-width shed dormers on both sides providing ample interior space upstairs. Like most of the other cottages, this one has a wide porch. The cedar-shingled dwelling sits on Muhlenberg Avenue, one of many streets in the Chautauqua aspirationally named after Pennsylvania or Ivy League colleges.

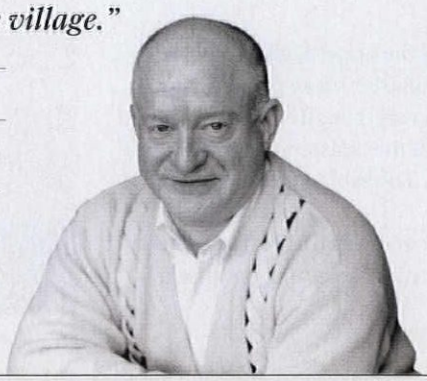
LATTICE PORCH
This cottage of the early 1900s has a more Craftsman style. It boasts the type of large living porch favored by Mount Gretna residents for entertaining neighbors and guests. During the 1990s, the cottage was significantly but sensitively remodeled, with the old porch incorporated into the living room but then replicated to extend the front of the dwelling. Latticework panels are present in many Mount Gretna cottages.

STICK GOTHIC
This example with elements of Gothic Revival and Stick Style has full-height windows or French doors on both levels, along with sawn wood trim on window headers, graceful bargeboards in the gable, and stick ornament on the porch. A band of red-painted shingles creates interest in the fish-scale shingles of the second storey; the same thing is found on other Campmeeting cottages.



"Few places in my life have had a deeper impact on me than Mount Gretna. It's 45 minutes away from the office, but I feel like I stepped back 100 years in time when I arrive in the village."

TED MARTIN



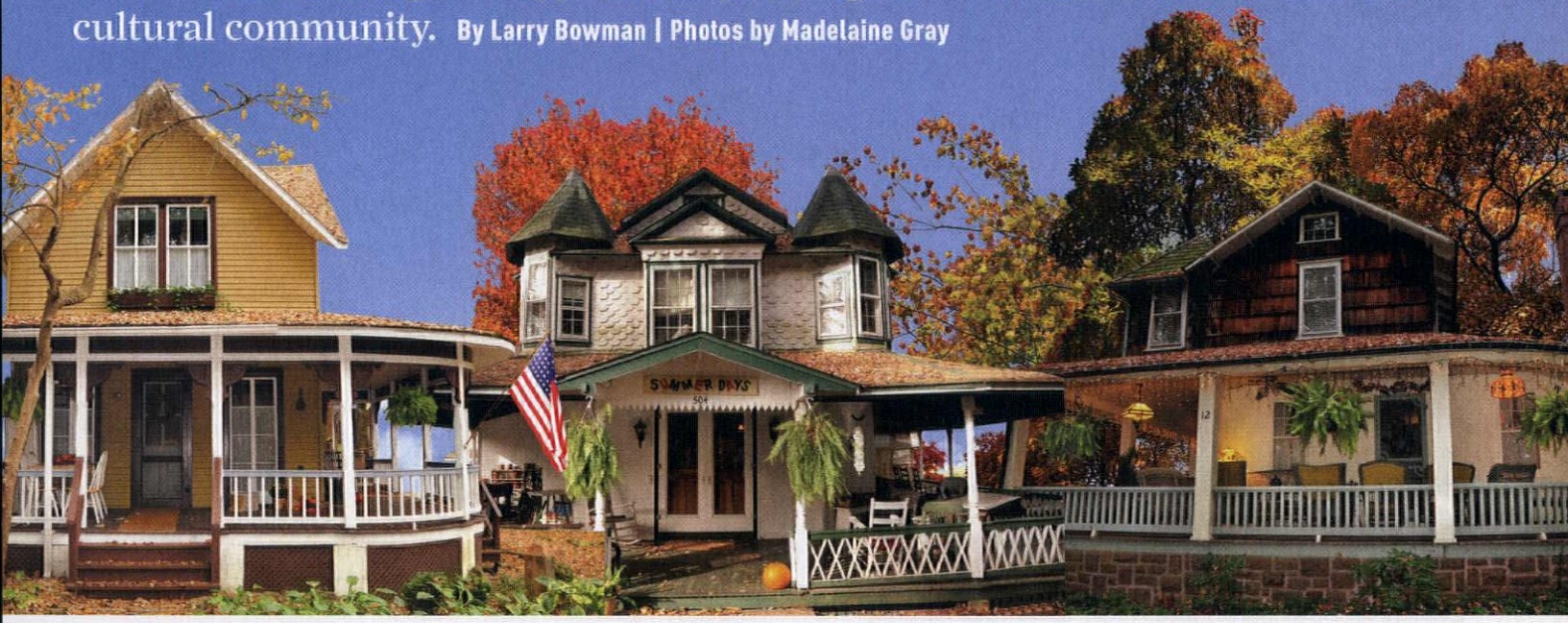
PORCHES are the dominant feature on most Campmeeting and Chautauqua cottages. True outdoor rooms, the porches are decorated by many owners with strings of lights and paper lanterns.

PHOTOS BY ISTOCK.COM/AIMINTANG(2), ISTOCK.COM/FDASTUDILLO, FOTOLIA.COM/EVGENY BARKIN

Ted Martin is the proud owner of Uneeda Rest, a cottage with a big porch.

Historic Camps/ *Mount Gretna, Pennsylvania*

In the mid 1880s, industrialist Robert H. Coleman developed this area as a tourist stop on his Cornwall & Lebanon Railroad. Within a decade, Mount Gretna's wooded hills became home to the Pennsylvania National Guard's summer encampment, a church meeting camp, and the Pennsylvania Chautauqua, which, like the mother Chautauqua in New York State, focused on educational and cultural pursuits. Today, the picturesque community on a tranquil lake remains home to the Campmeeting, listed on the National Register, and nearby the Chautauqua, with a National Register application pending; the area has a vibrant arts and cultural community. **By Larry Bowman | Photos by Madelaine Gray**



COTTAGE WITH A BIG PORCH
Built in 1895, the 720-square-foot Gothic Revival cottage was used, in its early years, for just a few weeks each summer for the Campmeeting's annual Bible Festival. It was converted to a single-family property in 1937; the back porch became a kitchen. It retains many of its original exterior and interior features, including the rounded porch corner. The current owners have named the cottage Uneeda Rest.

CORNER TURRETS
Twin turrets flanking a double center gable define this ca. 1900 Queen Anne-style cottage in Campmeeting. Extending from the upper wall of fish-scale shingles, a window bay is set above the entry gable. The first floor exterior is clad in beadboard. The entry features a welcoming double French door. The porch wraps around three sides and has exposed roof rafters.

DOUBLE CLADDING
Built in 1895, this early Chautauqua cottage has cedar shingles on the second storey and vertical beadboard cladding on porch-facing walls. Vertical-laid beadboard was used extensively in rooms inside most of the cottages, and remains in place in nearly all of the residences. This porch, with its Craftsman-era railing, once wrapped around the right side, but was enclosed in the mid 20th century.

Conversion Stories

Five historic structures with past lives and irreplaceable features; each has been (or could be) converted into a home.

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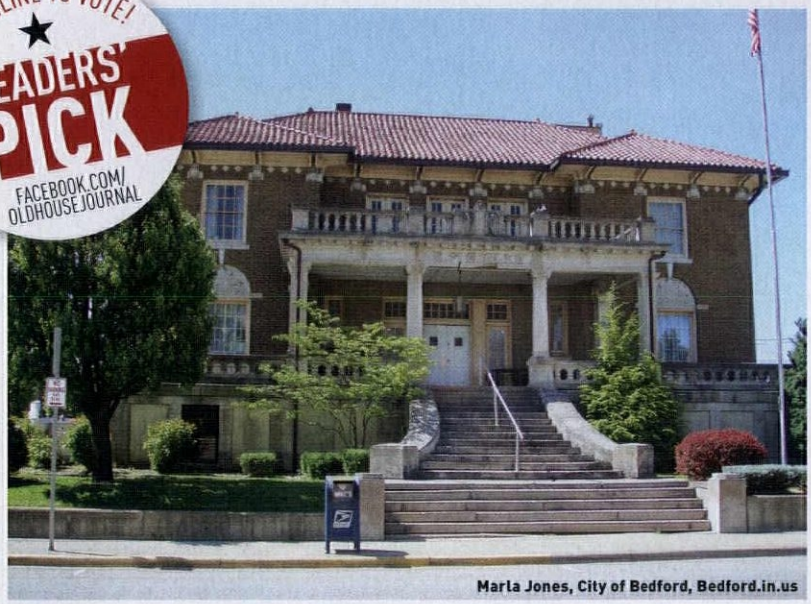


Marla Jones, City of Bedford, Bedford.in.us

BEDFORD, IN / PRICE TBD

On Indiana's 2015 list of endangered places, the 1917 BPO Elks Lodge was designed by architect Elmer E. Dunlap in the Italian Renaissance Revival style and now needs full restoration. Inside are a formal entry, grand central staircase, full-size gym and roof garden, plus period mouldings and light fixtures.

Sheri Young, McEnearney Associates, mcenearney.com

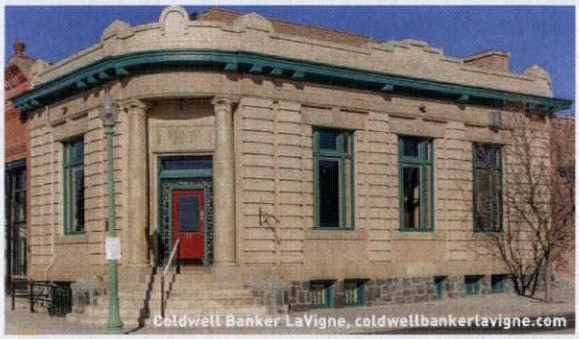
VIENNA, VA / $979,000

Gambrel roof and quarter-round windows are typical of Dutch Colonial style on this 1935 dairy barn converted to a three-bedroom home. Exposed beams and trusses, pegged floors over radiant heat, built-ins, a stone fireplace, and wood-paneled walls inside.

Jeffrey Ruff & Marilyn Vutech, Vutech & Ruff, vutech-ruff.com

DELAWARE, OH / $249,900

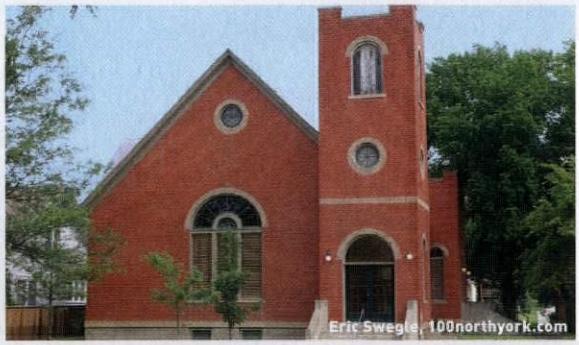
Surrounded by a nature preserve, this 1850 stone schoolhouse was restored in 2008 and features floor-to-ceiling exposed stone walls, deep window wells, exposed beams, a full kitchen plus living-room bar, and a loft bedroom.



Coldwell Banker LaVigne, coldwellbankerlavigne.com

WATERVILLE, WA / $269,000

The 1911 brick and terra-cotta façade of a former bank curves around its corner site. Business-zoned with a lower-level residence; the two-bedroom unit features oversize windows, period doors with pattern glass, plus kitchen, full bath, and powder room. And the original vault.



Eric Swegle, 100northyork.com

OBERLIN, KS / $249,000

Built as a church a restrained Gothic style ca. 1916, the four-bedroom, two-bath home retains original features including stained-glass windows, yellow-pine staircase with newel light, and many light fixtures. Baths and kitchen sensitively updated.

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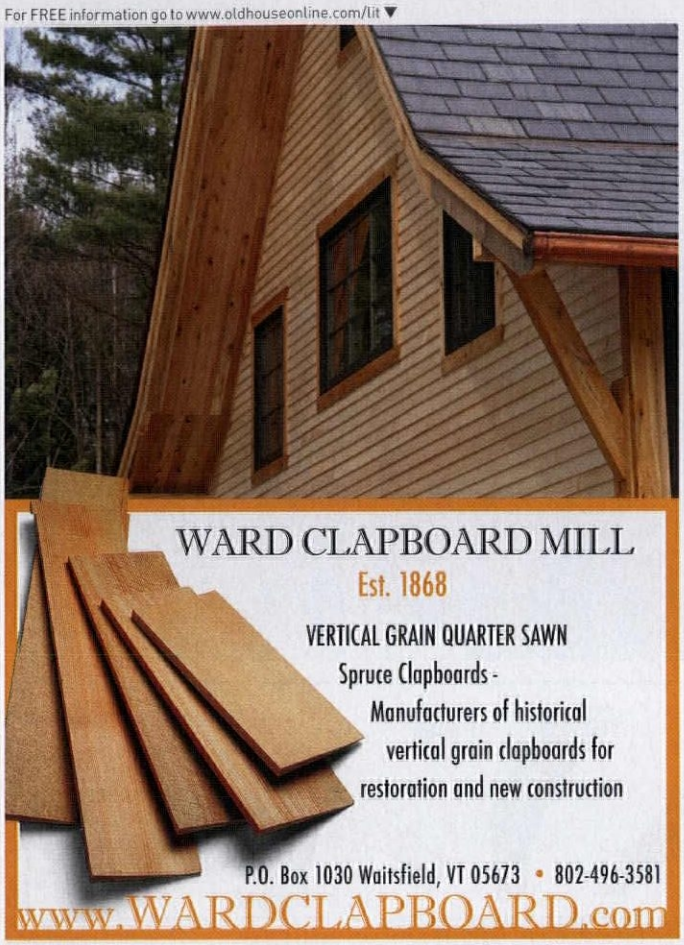

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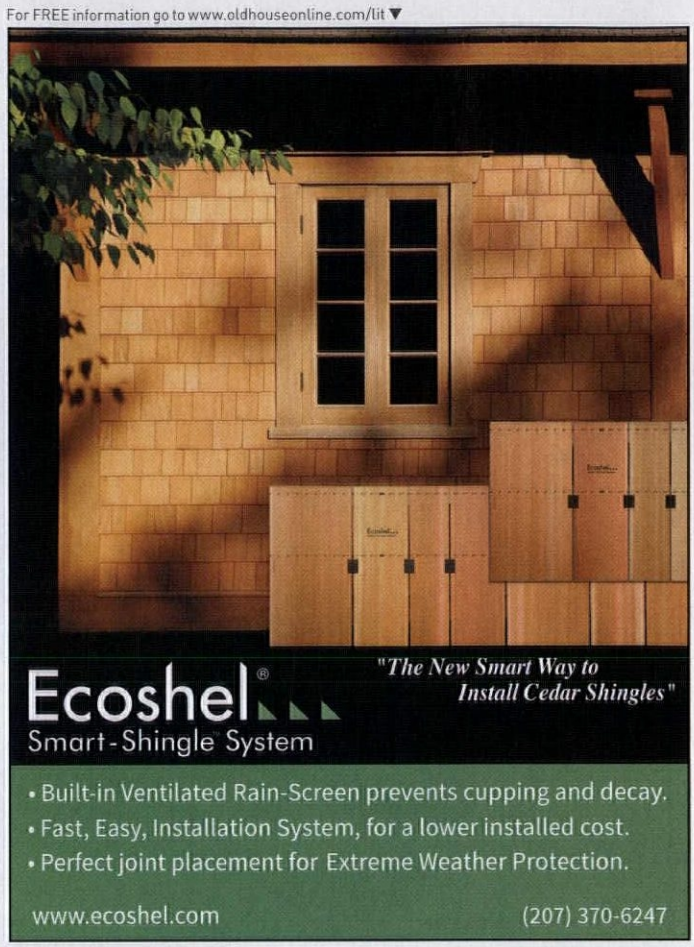

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CLADDING
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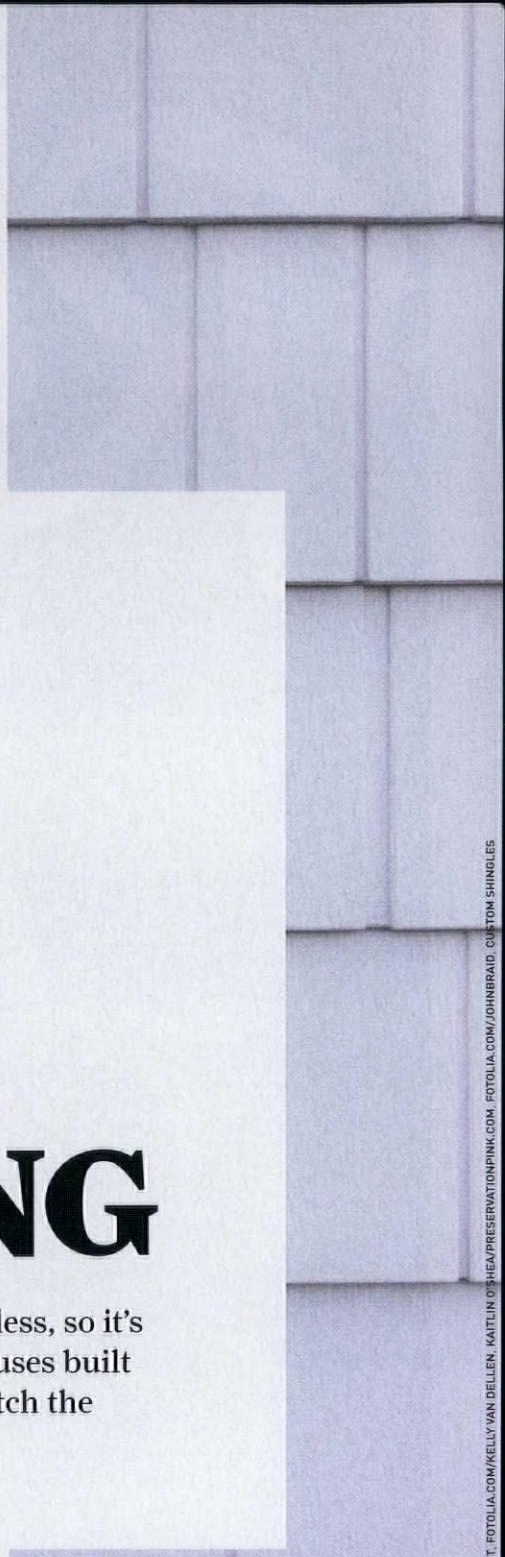
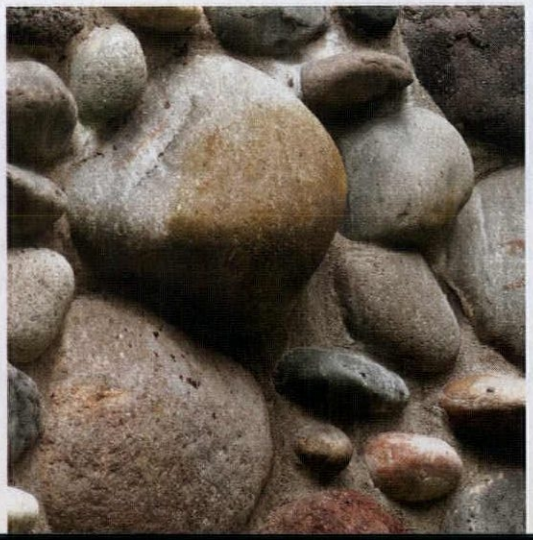
PHOTO BY WILLIAM WRIGHT; LETTERING BY ERIC CAPOSSELA

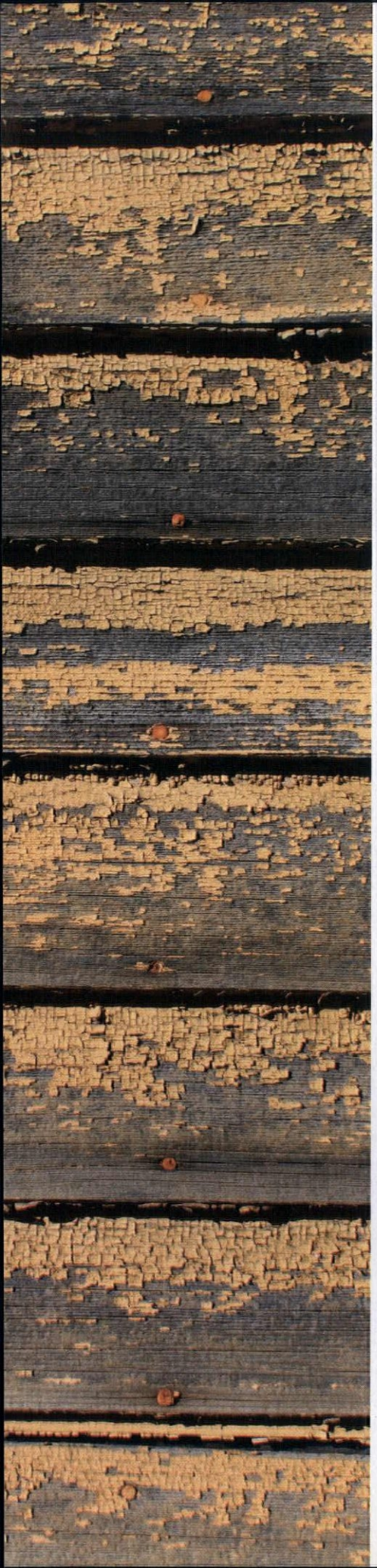


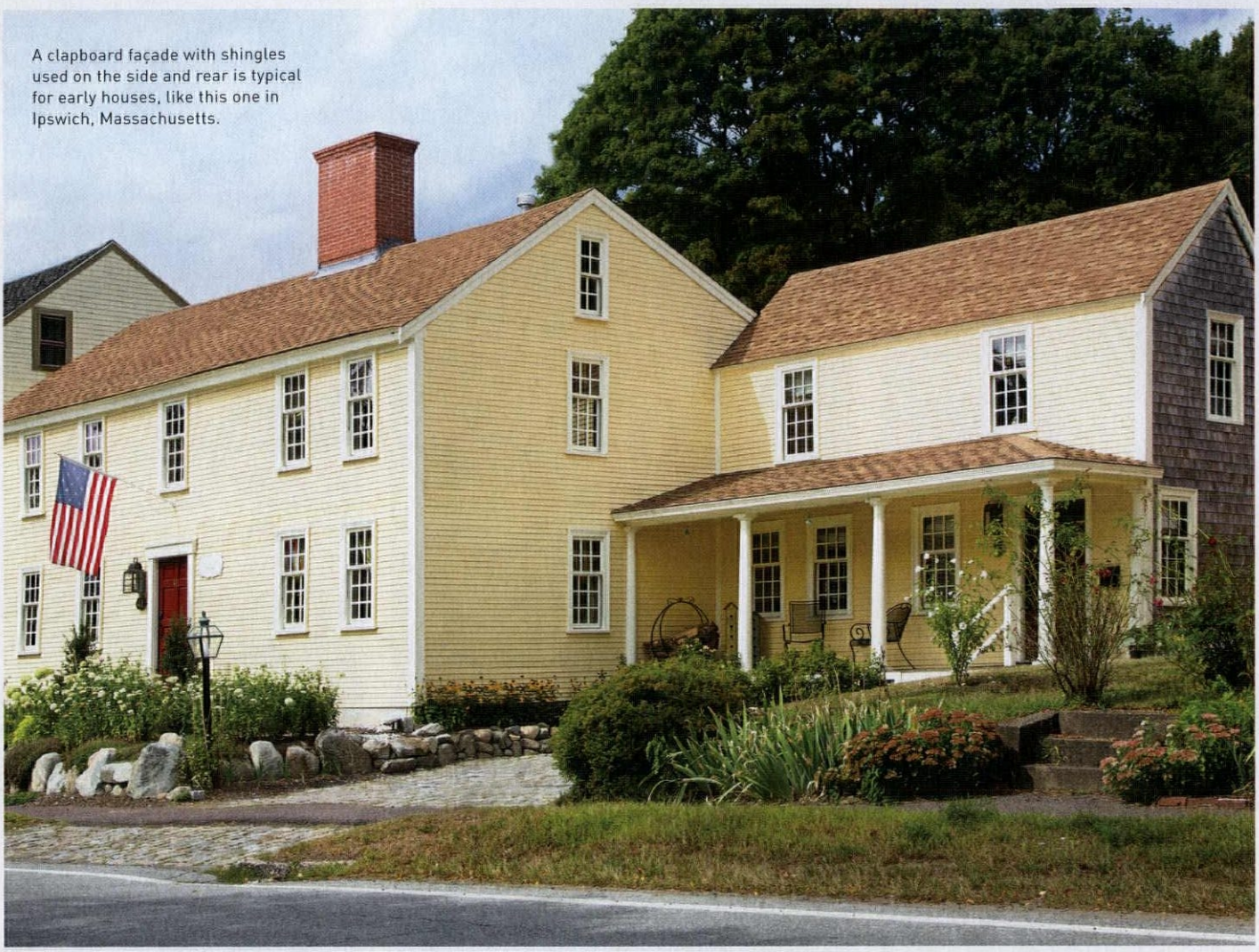
A SHORT COURSE ON CLADDING

Clapboards, shingles, and stone cladding are timeless, so it's no wonder all three have made a comeback for houses built in this century. Just be sure any new materials match the quality of those on the house. **By Mary Ellen Polson**



FROM LEFT: PHOTOS BY ISTOCK.COM/STRATHROY, WILLIAM WRIGHT, FOTOLIA.COM/KELLY VAN DELLEN, KAITLIN O'SHEA/PRESERVATIONPINK.COM, FOTOLIA.COM/JOHNBRAID, CUSTOM SHINGLES





A clapboard façade with shingles used on the side and rear is typical for early houses, like this one in Ipswich, Massachusetts.

The most familiar type of wood siding is the clapboard, a form of lap siding that's also called bevel siding. Clapboards have a triangular cut: thinner at the top and wider near the lower, more exposed part of the board. Clapboards can also be rabbeted, or notched at the bottom so that the edge of one board overlaps the one next to it in a flush joint. Traditionally, clapboards are installed with joins cut at an angle (scarfed), but they can also be butt-joined.

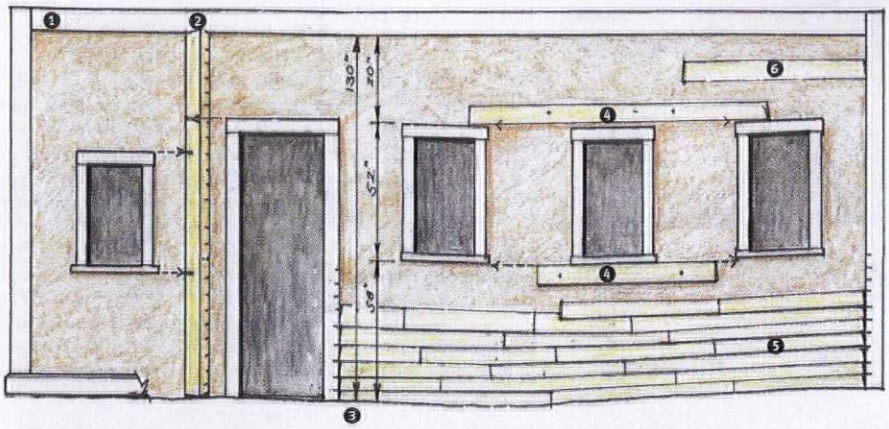
On an old house, time and gravity have added a bit of longitudinal rhythm to the original crisp lines, so replacing or hanging clapboards calls for skillful layout work. While one person usually can repair or replace a few damaged boards solo, a full-scale re-siding usually requires a crew of at least three: one person to make the cuts on a power miter saw, and two people to hold, line up, and nail each board in place. Here are some of the techniques restoration professionals typically recommend:

ESTABLISH POINTS OF REFERENCE

Before removing the existing siding, pinpoint a horizontal reference line (1 on the drawing on the opposite page) that runs the full length of the wall, such as the lowest point of a frieze at the top, or a skirting board at the bottom. Then make a long, square 1" x 2" furring strip tall enough to run from the lowest course of clapboards to the frieze or roofline. This is called a storey pole (2). Pros use these reference points to plan the layout of the siding.

PLAN THE COURSES

Tack or hold the storey pole against the façade using your horizontal reference. Mark the top and bottom points of windows and doors on the first elevation you intend to side on the pole. Then visually divide the storey pole into three sections:



PLANNING THE LAYOUT

Establishing horizontal (1) and vertical (2) points of reference will aid in laying out clapboards that appear straight and true, even when the walls are not. Use the vertical reference, or storey pole (2, 3) to plan courses. Fit siding above and below windows (4) first, then lay clapboards from the bottom up (5). Stagger the boards to keep rain from channeling down the cut edges (6).

PREP THE SURFACE

Before you replace any kind of siding, prep the surface first. Remove the existing siding and check the sheathing, which should be sound and relatively flat. If portions need repair, patch them with material of similar thickness and durability. Staple up a house-wrap vapor barrier and underlayment recommended for the cladding to be installed.

the area above the windows, the area between the top and bottom of the windows, and the area below them (3). You'll break these sections down into evenly spaced courses once you've set the exposure, the result of how much one clapboard overlaps the next.

SET THE EXPOSURE

The overlap for each row of clapboards should be reasonably consistent and in keeping with the look of the original siding. As a rule of thumb, there should be at least 1" of overlap from one board to the next so that a nail through the top clapboard also runs through the one below it, and into the sheathing at least 1¼" deep. In a perfect world, the courses should break conveniently right at the tops and bottoms of window and door casings.

Once you have a figure for the exposure—say, 4", typical on many frame houses built in the 19th and early 20th centuries—divide each of the three sections on the storey pole into evenly spaced courses, marking as you go (3). Adjusting individual clapboards up or down by as much as ¼" for a 4" exposure shouldn't be noticeable. Once again tacking the storey pole to the side of the house, use your marks to snap chalk lines for each course.

FIT AROUND WINDOWS

Fitting clapboards is a bit like doing a puzzle where the difficult parts come first. Start by tacking clapboards into position at the tops of doors and windows and underneath sills (4). (You will probably need to cut a notch in the one below the window; use the casing to scribe it.) Using the storey pole, check to make sure the exposure for the boards you'll attach between the windows will fall where you want them to. Then tack on the clapboards, beginning at the top of the window and working down.

When butting clapboards at corner boards or window frames, first measure the length of the space (using a clapboard that's slightly longer as a ruler) and mark it with a pencil. Allow at least 1/16" to ⅛" of overage, which can be cut or trimmed away when the board is fitted into place.

LAY THE COURSES

For a traditional base below the first row of clapboards, install a watercourse: a flat, 1" x 12" board with a 3" bevel at the top. The board supports the first clapboard at the correct angle while providing a skirt for the wall. Working in lengths from 6' to 8', lay boards from the bottom up. Lay the initial course to match the baseline of the wall, which may wave up and down slightly (5). To help smooth things out, snap a chalk line between the two corner boards to establish a line to follow. As you work, place boards strategically so that joints are staggered 12" to 18" apart from row to row (6); this will help keep out water. Tack the clapboards in place for most of a section to make sure all the boards are properly positioned.

NAIL IT ON

Once everything is in its proper place, it's time to nail up the wood. Use "splitless" ring-shank siding nails with thin shanks, blunt points and ridged heads, which help prevent splitting. Predrill nail holes, spacing them about 20" apart. If you've used scarf cuts, the nails should be at least ½" from the edge of the boards, and at least 2" from the board ends. (Butt-cut clapboards should be at least ½" from any edge.) When you reach the top of the wall, with any luck the last clapboard will fit effortlessly against the frieze.

PHOTO BY ERIC ROTH; ILLUSTRATION BY ROB LEANNA

QUICK REPAIR

Replacing a few damaged shingles or even a section of them is a one-person job. For one or two shingles:

1. REMOVING BROKEN SHINGLES

a To replace a bad shingle, split it out with a hammer and chisel.

b To remove the nails underneath the overlapping shingle, use a shingle puller, a tool that hooks onto the nail. Strike the handle with repeated taps to pull the nail.

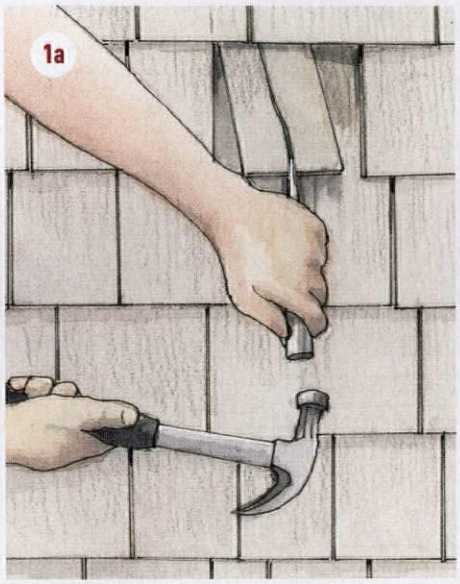
2. REPLACE SHINGLES

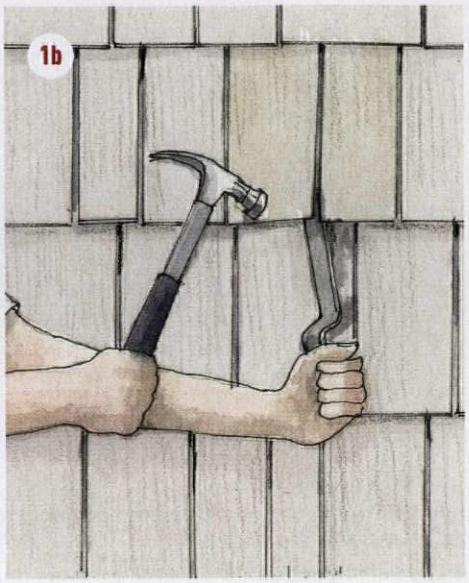
Trim the new shingle to match existing ones with a jigsaw and small plane.

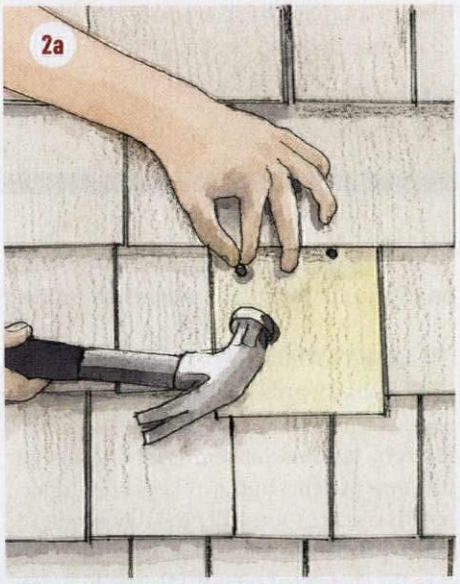
Working with the rough side out, gently tap the new shingle into the empty space from the bottom.

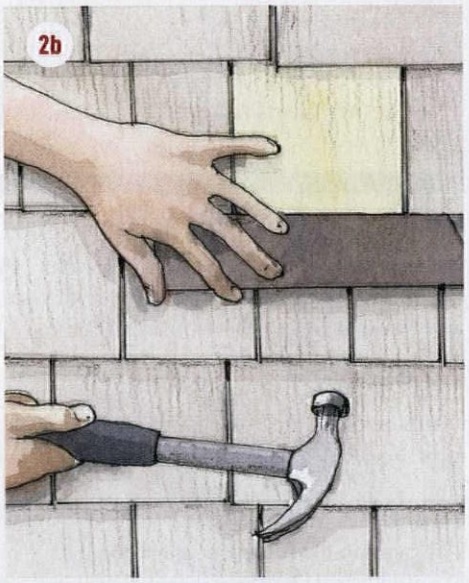
a Push the shingle to within 1" or so of the correct placement. Then take two hot-dipped galvanized stainless-steel shingling nails, one for each side, and nail them carefully just below the butt of the overlapping shingle. Angle the nails slightly upward.

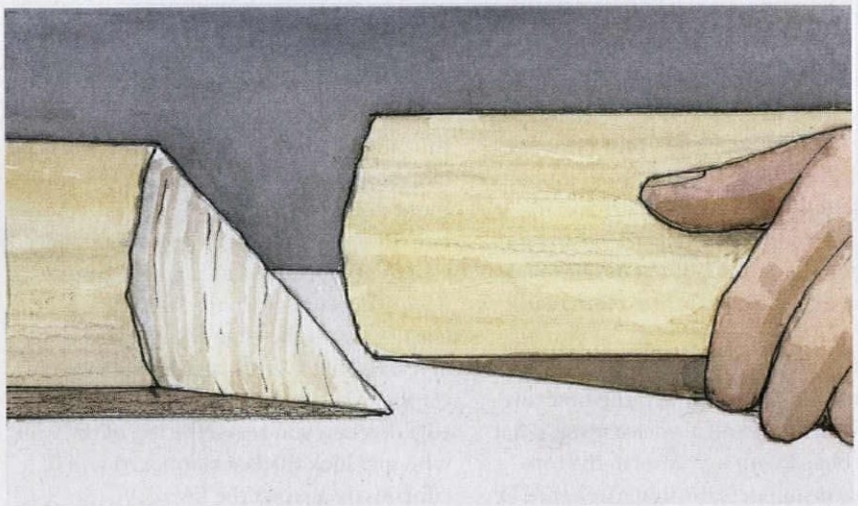
b Using a block of wood below, gently drive the shingle into place with a hammer. With luck, the nails will bend without splitting the shingle and disappear under the butt of the overlapping shingle.







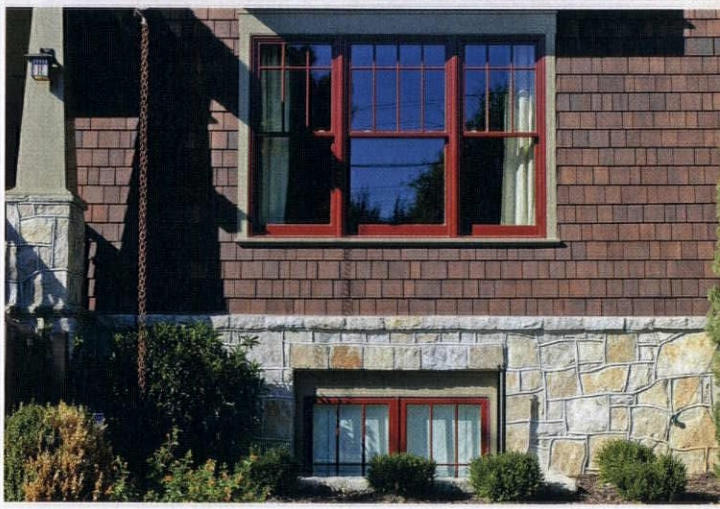




SCARF IT UP

On a historic house, joining clapboards (along a row) is usually done with a scarf or bevel to make a fit that's both smoother and more water resistant than butt joining. Use a miter saw set to cut mating pieces at a 20-degree angle. The angle is sharp enough and provides enough overlap that each scarf joint can be fastened with a single nail.

ILLUSTRATIONS BY ROB LEANNA



SHINGLE SIDING

A refinement of the hand-split shake, the shingle is probably the most versatile historical siding. Cut from long-lived vertical grain cedar, shingles may be installed in a multitude of patterns, from ribbon coursing (where the exposed depth of the shingles alternates between wide and narrow, creating a ribbon-like effect on the house) to geometrically complex patterns created by combining fancy fish-scale, diamond, sawtooth, and other butt cuts. Shingles are now often sold in "systems" of rows or sections that install much more quickly than conventional (single) shingles, with no sacrifice in terms of wood or quality.

To replace shingles in a larger area, remove shingles and any underlayment papers and nails. Check the sheathing for damage and install a new layer of house-wrap.

Begin at the lowest point and work up. Install shingles with the rough side out: the raised grain will more closely match existing shingles. The new courses should have the same exposure (amount of the shingle that shows) as any visibly adjacent ones. Flash behind corners with felt paper.

To fasten, use two hot-dipped galvanized stainless-steel shingling nails long enough to firmly grip the sheathing. Space each shingle ⅛" to ¼" apart. Position each nail about ¾" to 1" from each side of the shingle, and make sure they land 1" to 2" up from the exposure line of the next course.

Drive the nails flush with the face of the shingle without crushing the wood.

LEFT: A row of diamond-shaped fancy cuts from Custom Shingles adds relief and a sense of playfulness to a shingled wall on a coastal beach cottage. **TOP RIGHT:** In such late 19th-century styles as Queen Anne, a flared water table at the base of the house helped protect the foundation from weather exposure. This new installation is constructed with cant boards and several courses of shingles from Cedar Valley. **BOTTOM RIGHT:** Stained and paired with a traditional color palette, Ecoshel's Smart-Shingle paneling system looks original to an Arts & Crafts house.

KINDS OF CUTS

The best "cut" for both clapboards and shingles is vertical grain. Vertical grain (or quarter-sawn) wood is cut so that the growth rings are vertical to the face of the board or shingle, producing a strong, dimensionally stable grain pattern. The next best is flat- (or plain-) sawn, which is cut straight through the tree, producing siding or shingles that show a repeating pattern of arches in the grain. If the siding you want is unusual, such as channel siding, your only option may be a flat-sawn product. Flat-sawn boards tend to cup and warp more quickly than vertical grain, so it's a good idea to opt for pre-staining or -finishing.

More Online

See what *New Old House* recommends for traditional exterior elements at **oldhouseonline.com/best-bets-exterior-building-materials**.

STONE CLADDING

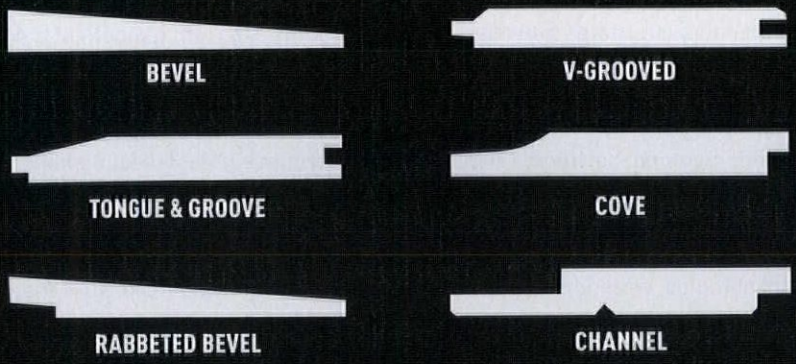
Stone veneers have exploded as a cladding material in recent years. The most authentic are cut from real stone. They present a natural face on the surface, but are typically only 1" to 2" deep, so they're much lighter and easier to install than whole stone. They can be used to reface a foundation or clad an entire wall. Stone cladding also comes in depths of 4" to 5", suitable for facing three-dimensional features that require the appearance of depth, like porch piers or a tower.

Quality stone veneers are cut and color-mixed in patterns that recall high-end period façades, from round river-rock foundations to more formal cuts like ashlar, to fieldstone that retains a bit of lichen. Since in most cases the installation isn't structural, veneers install with an elastomeric thin-set specially formulated for the depth and weight of the material.

ABOVE: What looks like a house built of stone is actually one clad in Stoneyard's Boston Blend square and rectangular veneer, a lightweight 1" thick.

SIDING CUTS

Bevel or lap siding is just the most familiar kind of siding found on old houses. Many types interlock and install with butt joints, forming a tight joint that's not dependent on expert cutting skills by the installer.



ALTERNATIVE MATERIALS

First there was engineered flooring and synthetic millwork. Could engineered siding be far behind? Made of wood strands coated with resin binders and compressed for strength, proprietary products like Collins' TruWood are available in virtually any cladding style imaginable, from lap siding to fancy-cut shingles. Easy to install and pest and weather resistant, they're embossed to resemble wood—at least from a distance—and are considered a "green" material. Although several come with a 30-year warranty, the product is so new that the jury is still out on how well they'll last.

Another material with significant advantages over wood is fiber-cement siding, which comes in both siding and shingles (often called shakes, because they're typically ½" thick). Although it won't warp and is pest and fire resistant, the knock on fiber cement is that it reads as "flat" because it doesn't have as much relief as wood lap siding. Manufacturers have addressed that by introducing products with wood-textured surfaces, some with a beaded edge.

James Hardie's top-of-the-line Artisan Collection goes further. The boards are ⅝" thick, so they're capable of throwing deep shadow lines. Exposures are versatile, too: from 4" to 7", hitting the sweet spot for eras from the early 1800s to well into the 20th century. Although the appearance is similar to clapboard, Artisan Collection boards actually fit together with a tongue-and-groove interlock.

On the other side of the spectrum, the growing trend for rustic dwellings from Great Camps to cabins has led to the rejuvenation of bark siding. Options include both natural bark peeled straight from the log and synthetic bark, a realistic looking product that's both insect and weather resistant and has a high R value for energy savings.

LEFT: Highland Craftsmen's Bark House shingles are cut and shaped from authentic poplar bark, a revival of a cladding technique popular more than a century ago. **RIGHT:** Hardie's Artisan Collection interlocking boards are ⅝" thick and throw deep shadow lines.

FOR RESOURCES, SEE PAGE 80.

Repairing Stucco

At the beginning of the 20th century, the Portland cement industry aggressively advertised their modern, fast-setting stucco as durable, fireproof, vermin resistant, maintenance free, and beautiful: a material to replace traditional exterior claddings. Cement stucco was used to remodel older homes and became a popular choice for new construction.

Applied over wood lath, wire lath, or masonry, stucco is a versatile finish material for many building styles, offering the possibility of texture that varies from troweled smooth to coarse roughcast or pebbledash, which incorporates pebbles or shells. Stucco may be painted, but it was frequently tinted with pigments at application. Color and texture also came from the addition of mica, small stones, or sand.

In this example—a 1908 house of the Arts & Crafts period—the minimally textured stucco was on wood lath. Water had leaked around the ice door and followed the diagonal lath down to the sill, rotting lath, sheathing, and sill to cause buckling in the wall. The homeowners decided to remove the old ice access door and the concrete stoop below it. **By Steve Jordan**

STUCCO THEN & NOW

Stucco has been in use for centuries. The Romans used lime stuccos on the interiors and exteriors of their buildings. In early America, lime and sand stucco was commonly used to decorate and weatherproof masonry buildings. Lime stucco is a very different material from stucco made with Portland cement. Lime stuccos and mortars are prized for their soft qualities (the material is sacrificial to the masonry) and their unique self-healing properties. Although Portland stucco contains lime, it is harder and it's brittle. (Marty's choice of Type N mortar is approximately 1 part Portland cement to 1¼ parts lime and 7 to 9 parts sand.) For each type, always repair with in-kind materials.

MATERIALS

SUPPLIES

- ☐ Angle grinder with diamond blade
- ☐ Circular saw
- ☐ Tape measure
- ☐ Tin snips
- ☐ Hammer
- ☐ Trowels and hawk
- ☐ Mortar pan
- ☐ Buckets
- ☐ Yard mist sprayer
- ☐ Splatter texture gun
- ☐ Air compressor
- ☐ Plywood
- ☐ Galvanized metal lath
- ☐ Galvanized nails
- ☐ 30 lb. sheathing felt and staple gun

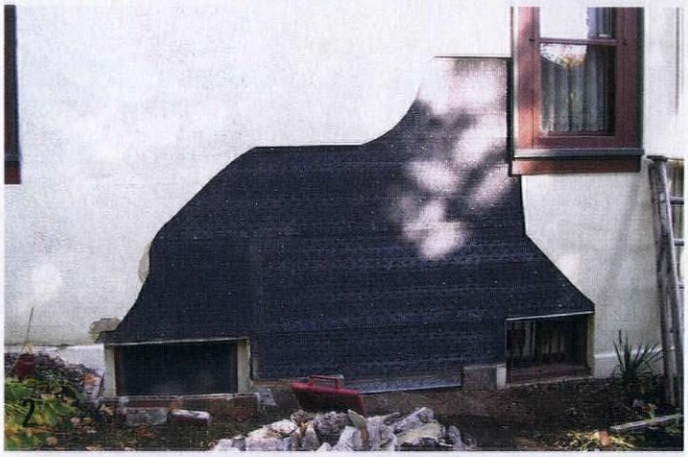
FOR STUCCO

- ☐ Type N mortar (prepackaged) and mason's sand, 3 sand to 1 mortar
- ☐ Bonding agent
- ☐ Packaged stucco mix (Conproco) for finish coat

TIP ● When using mortar, **always work in the shade, or on an overcast day**.

THE PRO TIP

"Never grab loose stucco to pull it off the wall. You'll loosen material that may not need to be removed and you could dislodge dangerously large pieces. Always cut damaged stucco into smaller, manageable sections." —*mason Marty Naber*



STEP 1

Owners relied on mason Marty Naber of Naberhood Restoration. Directions are for a thick, 1¼" stucco to match existing. The stucco has been removed to reveal the damaged substrate. For how much stucco to remove, "sound out" the wall with hammer taps to distinguish between hollow (separated) and tight areas. Outline the perimeter, then cut using an angle grinder equipped with a cutting diamond blade, avoiding going deeper than the stucco thickness. Pry off loose material.

STEP 2

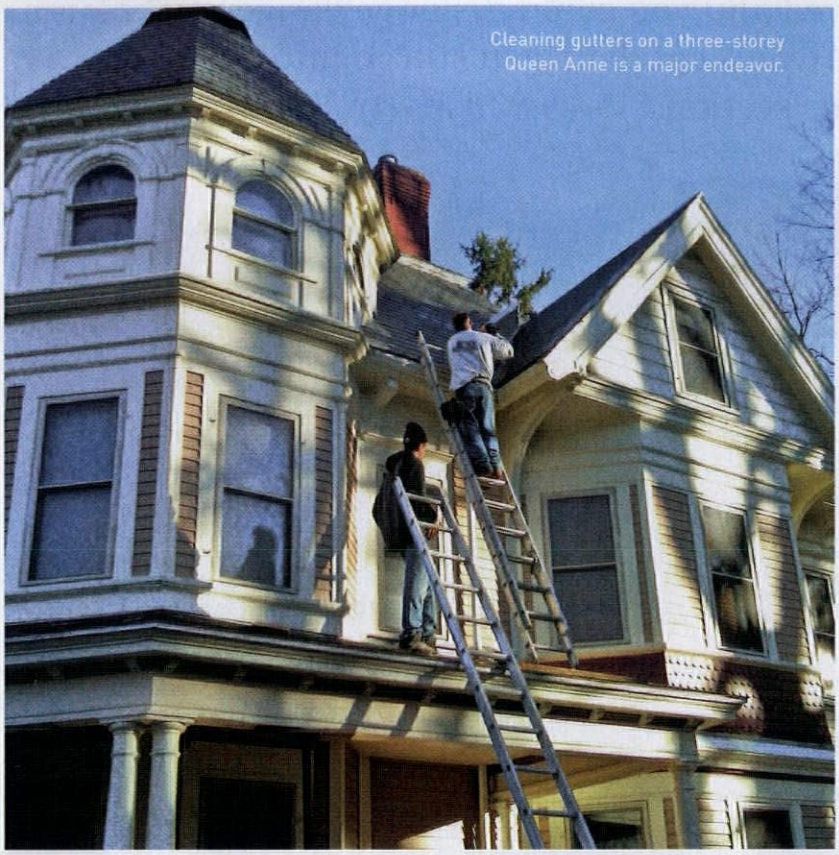
Marty found a badly damaged substrate: lath was rotted and pulled loose, and a large area of the diagonal sheathing was rotted. Sill rot was superficial. Old insulation had settled. After adding plywood to damaged areas, Marty stapled water-resistant 30 lb. sheathing felt over the wall, then nailed galvanized metal lath over the felt. Your repairs may include shoring up structural members, replacement of sheathing, and insulating (as here, in the old ice delivery door).

STEP 3

Apply scratch coat of mortar (no bonding agent) well pushed into lath and scored (scratched) to create a mechanical bond for the next coat. After three days, mist scratch coat and old stucco edges with water plus bonding agent. Mix subsequent brown coats 1 part bonding agent to 4 parts water, or per label directions, to ensure adhesion. Stucco thickness dictates number of coats; ¼" to ⅜" of material is about the maximum thickness that should be applied at a time.

STEP 4

Wait three days between brown coats. With a trowel, feather the patched area smoothly to old stucco without overlapping it. The original finish coat was only lightly textured. Marty Naber matched the old texture using a common, inexpensive drywall texture gun. He adjusted the viscosity of the material and the gun's air pressure to get a perfect match. After curing for 30 days, the patch was finished with an alkali-resistant acrylic primer and finish paint to match the rest of the wall.


Cleaning gutters on a three-storey Queen Anne is a major endeavor.

Gutter Clinic

The best time to inspect and clean your gutters is before problems start.

By Mary Ellen Polson

A gutter system in good working order is the last and best defense against water getting into the house. Plugged, faulty, or missing gutters allow water to damage roofing, exterior and interior walls, and floors. Serious water incursions can eventually undermine the foundation. Whether you have aluminum K-style, copper half-round, or historic wood gutters, seasonal cleaning and regular maintenance are the keys to keeping water from getting into your house.

HOW GUTTERS WORK

Installed along the roofline and eaves of a house, a gutter collects water that runs off the roof during rain storms and channels it toward downspouts installed usually at the corners of the house. The downspouts direct the water to the ground level, where downspout extensions (or leaders) carry the effluent away from the house. Gutters are usually installed on a slight slope that encourages the water to flow toward the downspouts. While gutter pitch is a function of roof area, gutter size, and the amount of rainfall typical in your area, a drop of 1" for every 12' is a good rule of thumb.

On a simple one-storey frame house like a historic Cape, gutter runs are simple to calculate and install. A more complicated dwelling, such as a two or three-storey Second Empire house with multiple rooflines and changes of pitch, will require more complex calculations.

In either event, make sure that the downspouts discharge their water into leaders that empty at least 10' away from the foundation, or into subsurface pipes or drains that carry the water to open ground, such as a culvert. In many localities, it's illegal to discharge storm water into a storm sewer; it's also a very bad idea to dump water onto sidewalks and driveways, where it can freeze and create a slipping hazard.

CLEANING & MAINTENANCE

Clean your gutters at least twice a year: before cold weather arrives in the fall, and after the snow and ice have melted in spring. Accumulations of dirt, leaves, and other debris not only reduce the water-carrying capacity of the gutter, but also trap moisture. The moist environment is an ideal breeding ground for mosquitos and will certainly lead to corrosion (not to mention seedlings and vines that can lead to more damage) if not kept in check.

To inspect gutters, use a stout extension ladder, ideally one fitted with a standoff bar that holds the ladder several inches away from the building. Gutters are only strong enough to hold water, so avoid laying the ladder directly against the gutter run.

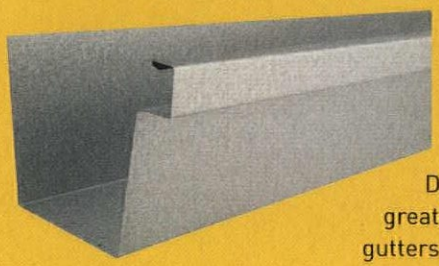
To clean, wear rubber gloves and use your hands or a small rake or scoop out the mess. While you're cleaning, inspect the gutter for leaks, rust or rot, failing joints, and missing or loose support brackets. Badly rusted or corroded gutter runs should be replaced, as should missing brackets. Then check the downspouts, screens or basket strainers, and leaders for damage. Leaders are especially vulnerable to movement and crushing, since they rest directly on the ground. (In some climates, the ground itself may have shifted or changed over the winter; make sure the leader is still in the best position to do its job.)

Once the gutter is clean and any minor repairs to the components are made, run some water into the gutter. It should run directly toward the lowest point on the run, the downspout. If water pools or runs in a different direction, adjust the hangers until the slope directs the water in the proper direction.

TIP ● Half-round gutters in durable **copper are traditional for old houses**—but so are galvanized steel gutters.

TYPES OF GUTTERS

Gutters are made in several profiles as well as different materials. Wood, galvanized steel, zinc, and copper have been in use for well over a century. Gutters are also made with aluminum and Galvalume, an aluminum-zinc blend.



Box
Designed to handle greater water flow, box gutters are usually found on townhouses and commercial buildings.

K-style
Usually machine-made, K-style gutters have a molded face. They're common on newer homes.

Half Round
Half-round gutters are found on many historic homes, often hand-crafted in copper.

Wood
The oldest type of gutter, wood gutters are usually built in to the roof structure on homes 150 years old or more.

FOR RESOURCES, SEE PAGE 80.

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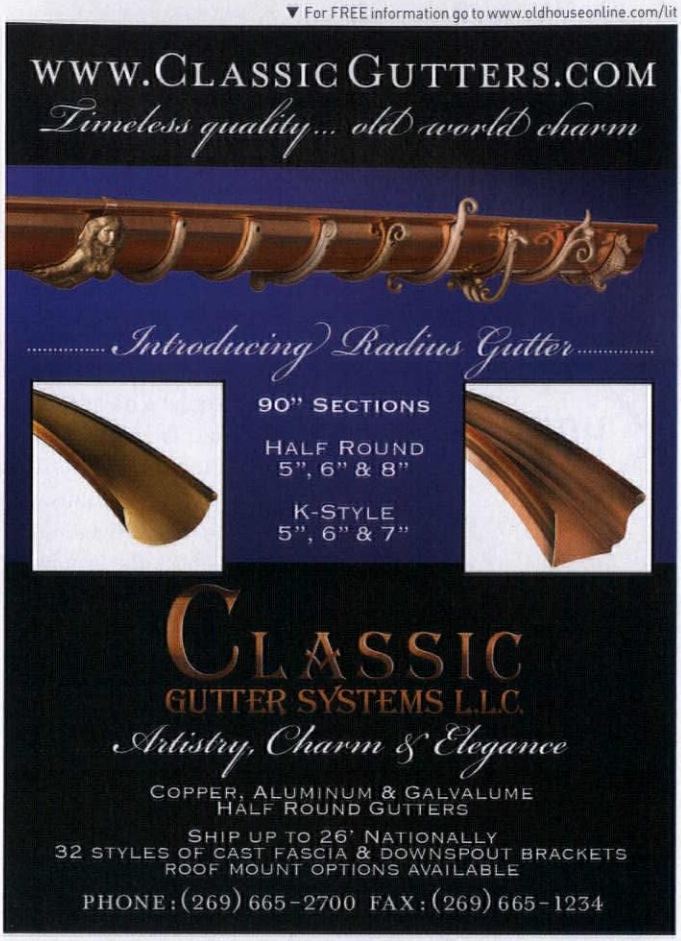

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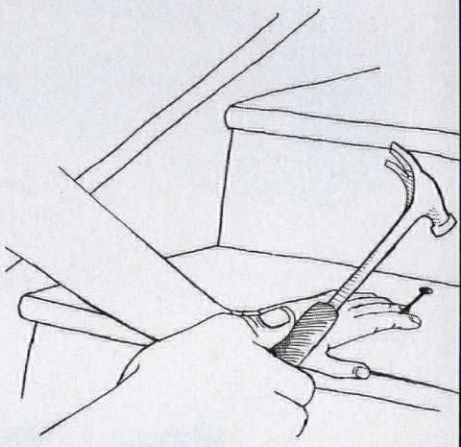
Stair Enhancements

Quick fixes and add-ons make the staircase the important central element it should be: quiet, safe, and charmingly historical. **By Lynn Elliott**

HOUR

Silence a squeaky tread

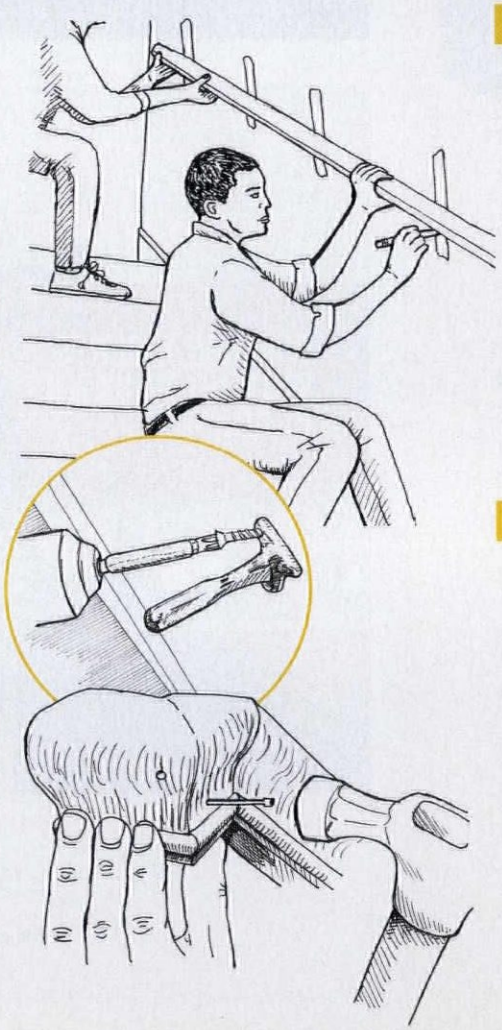
When wood treads and risers rub together, it causes squeaks. Not all stairs are accessible from underneath, so here's how to quiet a noisy tread from above. Test each step to find the squeak. Treads that squeak towards the front need to be reattached to the riser; those that squeak towards the back or sides, to a stringer. Usually, there are three stringers on a staircase—two at the edges and a carriage in the middle. To find the stringers, check the location of nails. Weigh the tread down with a block of wood, or have a helper stand either astride the stringer or near the squeaky section of the riser. Drill two starter holes at opposite 45-degree angles in the tread, forming a V; don't drill into the stringer or riser yet. Use an 8- or 10-penny spiral flooring nail; drive it into the stringer or riser through one of the pilot holes, countersinking it. Repeat with the other hole. Finish with putty to cover the holes.



DAY

Hang a handrail

Available in different profiles and with beading, etc., the rail is a decorative element. Stylish caps, quarter turns, and volutes add more detail. Seek out stairrail brackets (scroll, Eastlake, lion's head and more) in a style and finish perfect for your interior.



STEP 1

For length of rail, measure from the nose of the top stair to the floor at the bottom and add 2'. Measure and mark the height of the handrail at top and bottom of stairs. Snap a chalkline parallel with the staircase rise to connect the marks. Using a stud finder, mark stud positions (painter's tape works well). With an assistant, hold the handrail against the chalk mark, aligning the top of the rail with the mark. Mark the bottom of handrail along its length. Using that mark as a guide, mark the position of the brackets at staircase top, bottom, and approximately every 48" along the length of the handrail.

STEP 2

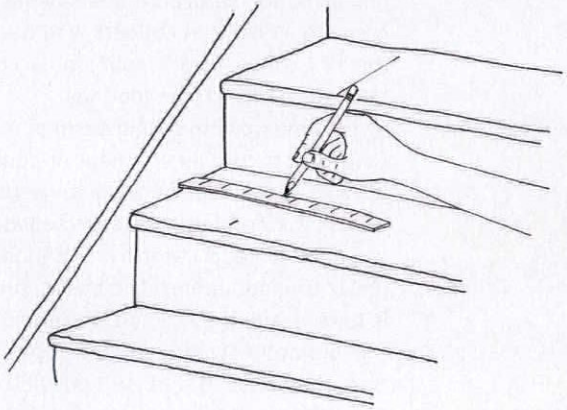
Drill pilot holes for the brackets and, using a magnetic bit extension on the drill, attach with wood screws. Double-check brackets for level and plumb. With an assistant, hold handrail against brackets. (You may need to miter two handrail pieces at a 45-degree angle and glue together, nailing with finishing nails.) To install the handrail, work from underneath it and attach it with a wood screw to the bracket collar. To add a cap or a return, miter the handrail ends at a 45-degree angle. Glue and nail on the cap or return (with a finishing nail) after the handrail is installed.

TIP ● For handrail height, check your local building codes for the requirements. Height is usually **32" to 38" from tread nosing to rail**.

WEEKEND

Affix a carpet runner and stair rods

Brighten a staircase and at the same time dampen noise by installing a carpet runner, and even add stair rods. Besides sisal, oriental patterns, etc., runners can be had from archival sources, in designs of the late 18th through 20th centuries. Brass stair rods may have pineapple finials or "button" ends.



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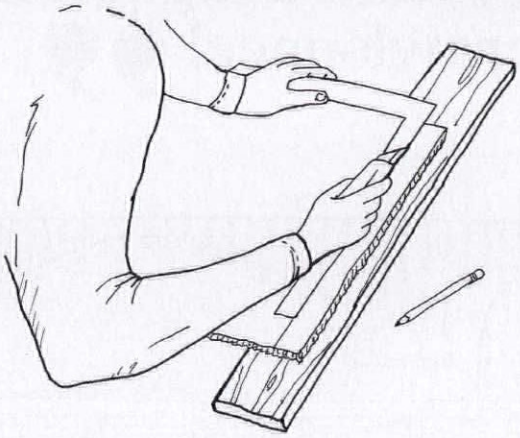

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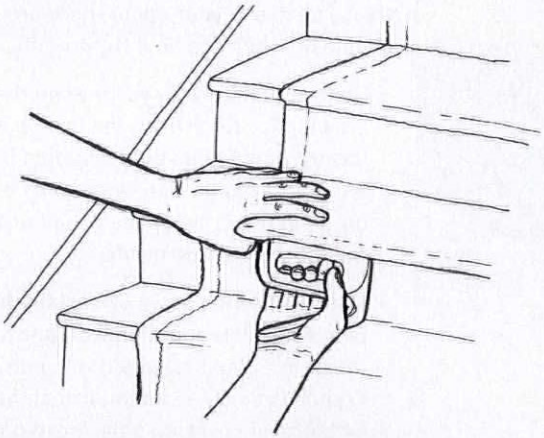

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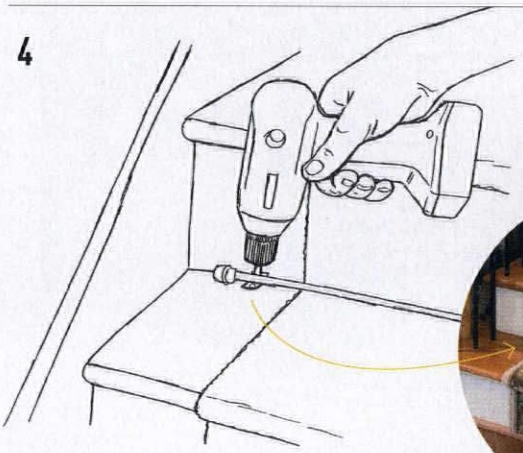


4

STEP 1

To center the carpet, do this: Subtract the width of the runner from the width of the stairs and then divide by two. For example, a 50" wide stair - a 38" wide runner = 12" ÷ 2 = 6". Here, 6" will be the exposed area on either side of the runner. Measure from the stringers (or end of tread) on each side and mark the tread with a pencil. Do this on every tread.

STEP 2

Many installations require carpet padding and an exact measurement for the length of the runner, bound on all sides. A simpler installation begins under the top tread nosing. Trim excess using a framing square and utility knife on the reverse side of the carpet, on scrap wood.

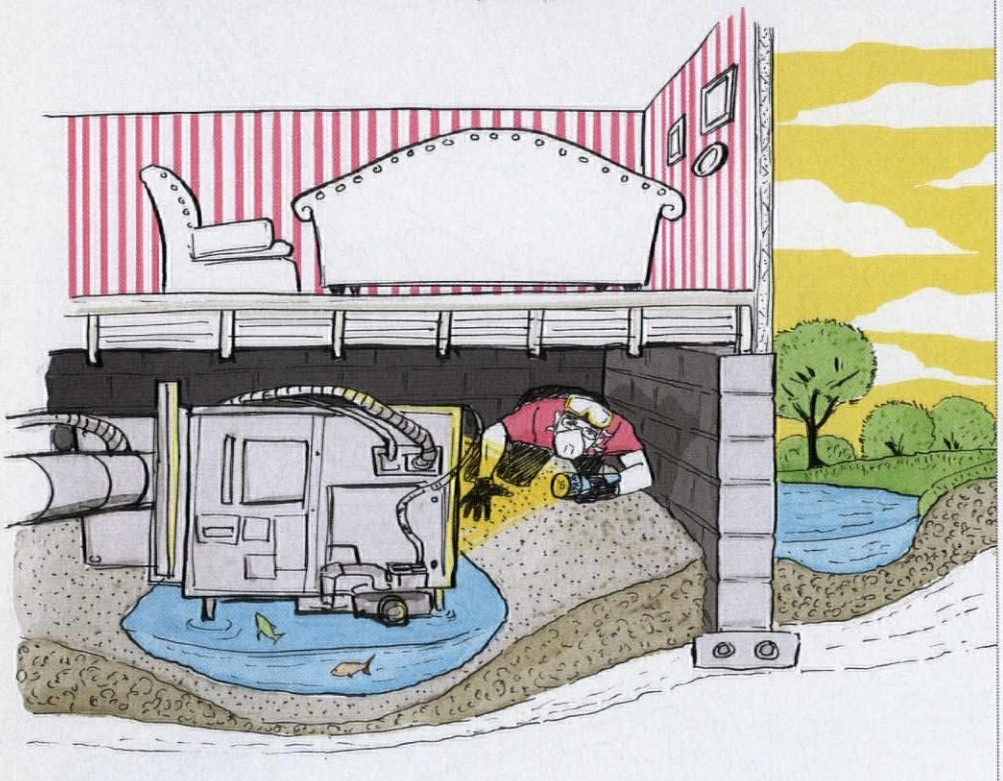
STEP 3

Center the runner on the treads. Secure the top of the runner along the top of the first riser, under the tread nosing, using a staple gun every 3" to 4". Smooth tight against the riser and along the next tread. Now secure the runner with a staple gun along the tread every 3" to 4". Continue down, wrapping the runner tightly around the nose of each tread each time and checking that the runner is centered. Trim excess at the bottom and secure to the riser.

STEP 4

To install carpet rods: Start at the top, placing brackets and rod on the first tread where it meets the riser. Check that it is centered. Mark the position of the screw holes on the brackets with a pencil and remove all of the hardware. Drill 1/16" pilot holes on the marks, then attach each bracket with screws. Slide the rod into brackets. If the rod is too long, mark one end and cut the excess with a hacksaw. Attach the finials. Repeat on the remaining stairs.

"When I went under the house to prep footings, I found a lagoon in the crawlspace!"



I recently bought an 1840s farmhouse with many original features including turned staircase balusters, but it needs lots of structural work. One thing I thought was okay was the HVAC system, which is fairly new. When my contractor and I went into the crawlspace to dig some new footings, the footing holes quickly filled up with water. Then we noticed that the air handler for the HVAC was sitting in a low spot, surrounded by a moat filled with water! — *Terri Tryon*

Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at **lviator@aimmedia.com**.

THE FIX

It sounds like whoever installed the HVAC system created a situation where water flows toward the lowest spot under the house, super-saturating the soil and creating a well that collects water around the air handler. That would also account for water rising in the footings.

To come up with a long-term plan, you may want to hire an engineer or contractor who specializes in drainage issues to assess the problem. More immediately, you need to keep water from getting under the foundation. The best solution is to re-grade the area on the outside of the foundation wall so that it slopes away from the house. If that isn't possible—say, because the heat pump is located there, as it is in your case—here are a couple of other possible treatments:

- Control moisture by re-grading the crawlspace floor from the low spot toward new flood vents installed in the foundation wall. This works only if the grade in the crawlspace is higher than that of the outside grade.
- Install a French drain or curtain drain between the foundation wall and the heat pump, outside the house. A French drain is a sloping trench filled with gravel covering a perforated pipe. The drain, lined with a filtering fabric to keep the pipe clog-free, diverts unwanted water away from the house.
- Install a submersible sump pump in the lowest part of the basement or crawlspace. These small motorized pumps are installed in a pit with a gravel base, about 2' deep x 18" wide. Any water that reaches the pit is piped away to a spot where it can drain away from the foundation. Most sump pumps automatically turn on whenever water accumulation reaches the pressure sensor. Although some have been known to work for years, sump pumps are prone to mechanical failure, awkward to maintain, and vulnerable to power outages and clogging. Good luck!

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Maintaining an old house doesn't end with your (initial) restoration.

HAND BORE ^

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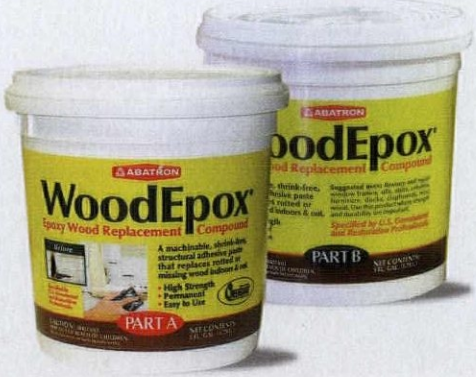

^ WONDER TAPE ^

Self-fusing silicone tape contains no adhesives, yet chemically bonds on contact. It's waterproof, airtight, and withstands high temperatures, so it's ideal for repairs on vacuum hoses and appliance cords or cables. Or use it as a wrap to minimize power-tool vibration. $6.65. Permatex, (877) 376-2839, permatex.com

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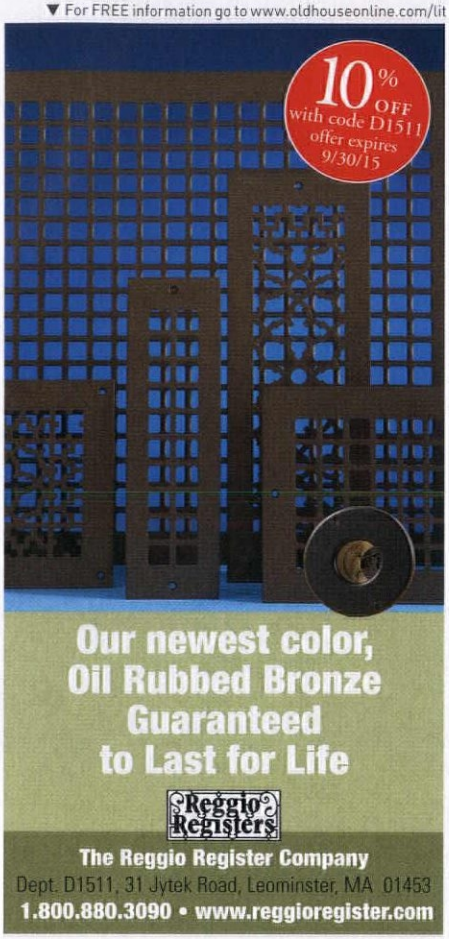

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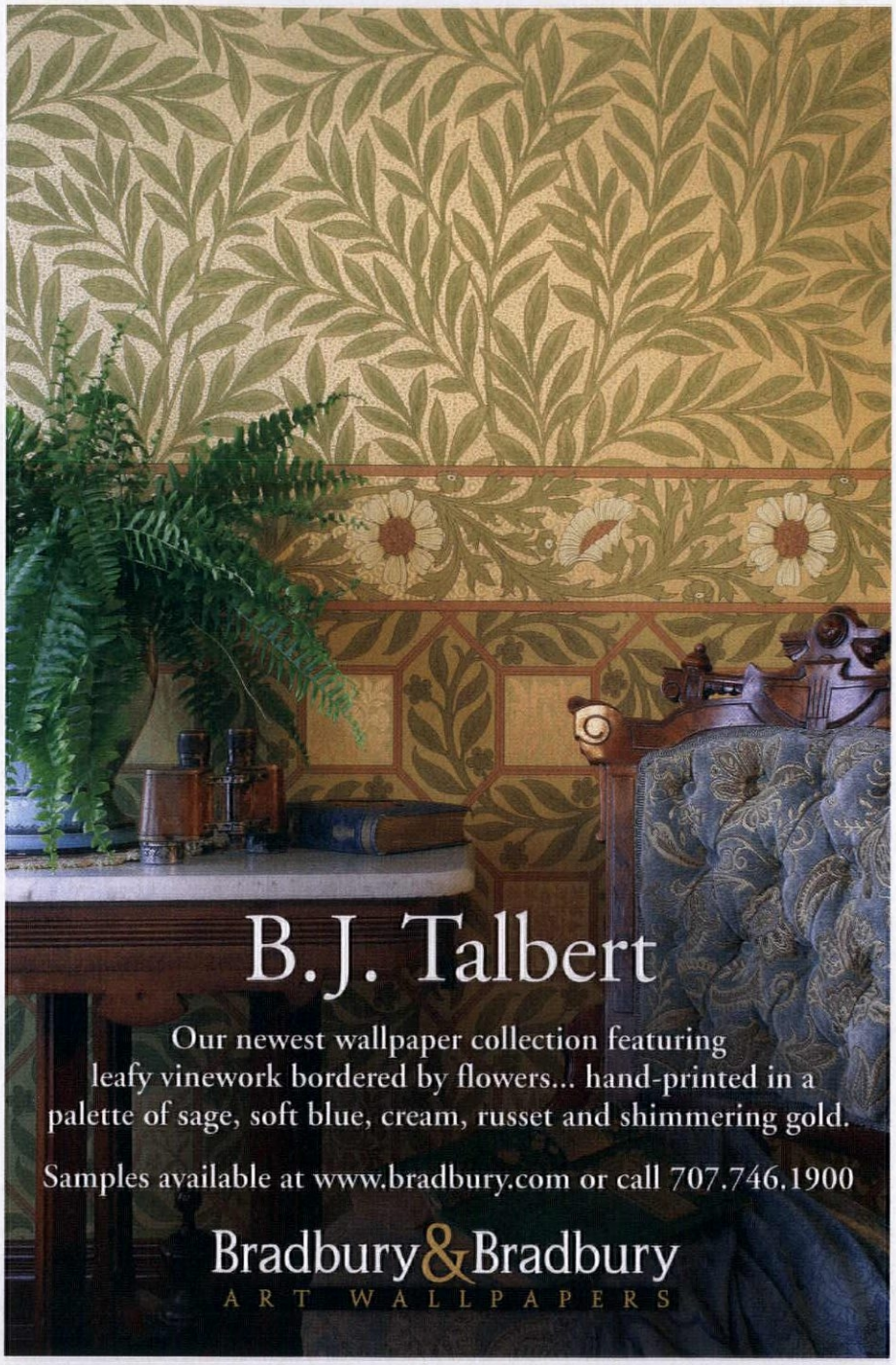

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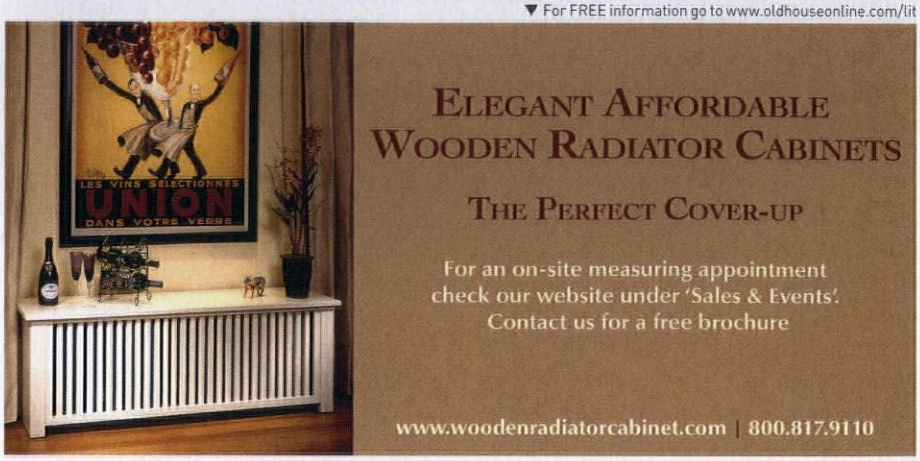
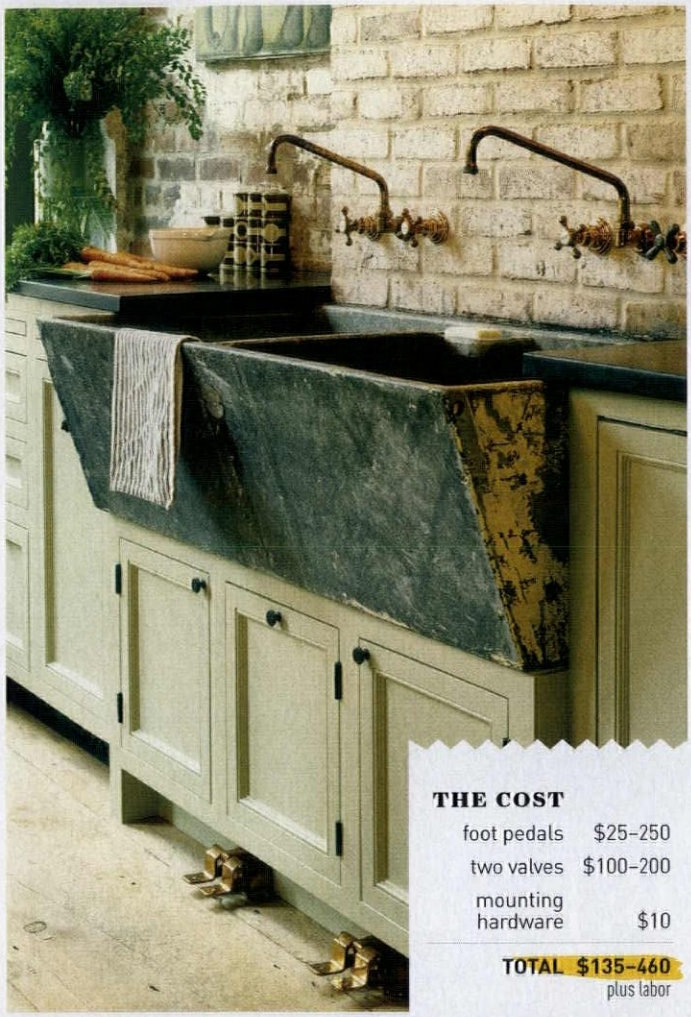




THE COST

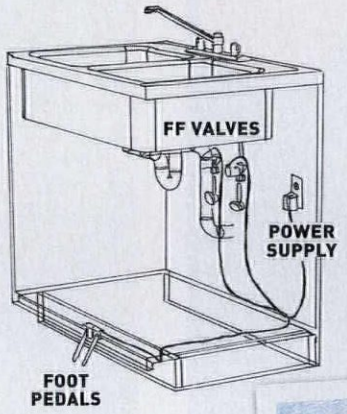
foot pedals	$25–250
two valves	$100–200
mounting hardware	$10
TOTAL	**$135–460** plus labor

Pedal Power Sink

Hospitals have used sanitary, pedal-operated sink faucets for years. Why not one in the kitchen? **By Brian D. Coleman**

That's exactly what one homeowner did when he was rehabbing the kitchen of his New York City townhouse. A vintage slate sink from a local salvage shop was outfitted with recycled brass foot pedals decommissioned from a hospital operating room. The setup conserves water while it makes dishwashing convenient and accessible.

It turns out that adding foot pedals is easy; several companies offer kits. Those pedals are new, of course, but you can use a vintage foot pedal as long as it doesn't project too far (3"–4" is a maximum projection to avoid tripping). A quick search on eBay shows an array of wonderful old pedals, most under $25. Look for parts from sewing machines, pianos, even old farm equipment. You'll need a power outlet to operate the pedals, and it's best if your sink is set into a cabinet to hide the power cord.



LEFT: Installation of foot pedals, allowing hands-free use of the sink, is a easy plumbing fix if there's already a power supply for, say, a dishwasher. **BELOW:** A vintage Sears sewing-machine food pedal, recently on eBay.

installation

1. TURN WATER OFF
At the sink (usually underneath), turn off the hot and cold water-supply valves!

2. INSTALL FOOT PEDALS
Mount the foot levers to the underside of the cabinet, drilling a ½" hole in the floor of the cabinet for the control cable. The hole for the cable can either be directly above the pedals or in the toe space, to the side.

3. CONNECT
Drill out a 3¼" section of each water-supply tube and place the foot pedal valves (with ⅜" compression fittings) in the water tubing line.

4. ELECTRICITY
Plug into a power outlet that is continually on: if one is under the sink, a dishwasher outlet works well. Otherwise, you'll need a connection to a nearby electrical outlet.

5. PRIME
Open the valves, then turn the sink faucets on at full blast. (You will be able to switch back and forth between using the foot pedals or using the regular faucets.)

6. READY FOR USE
Leave the wall switch and levers for hot and cold water in the "on" positions. Do not connect to an on/off power source, such as one used for a disposal.

FOOT FAUCETS & INSTALLATION
chicagofaucetshoppe.com • footfaucet.net • pedalvalve.com • tapmaster.ca • ebay.com

FROM LEFT: PHOTO BY DAN MAYERS; PHOTO COURTESY KATHY DENNIS; ILLUSTRATION BY EMILY LEVINE

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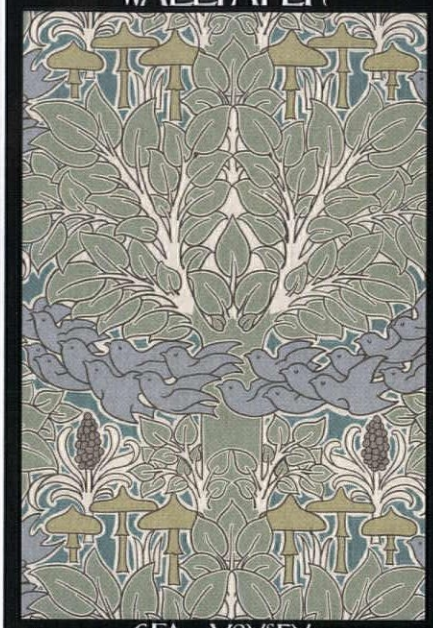

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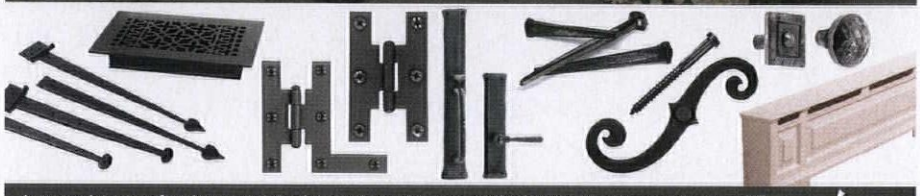

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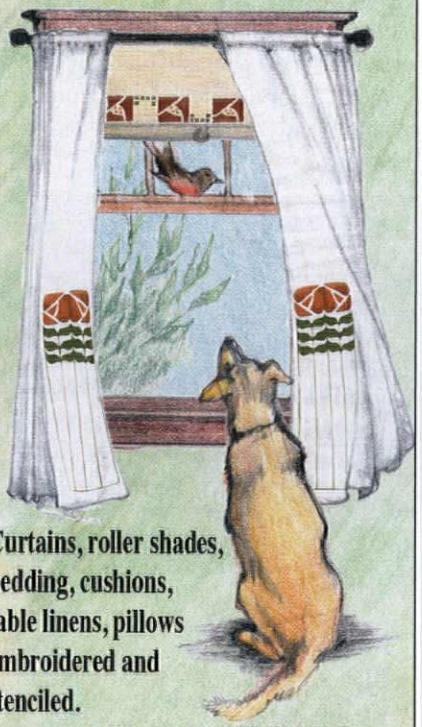

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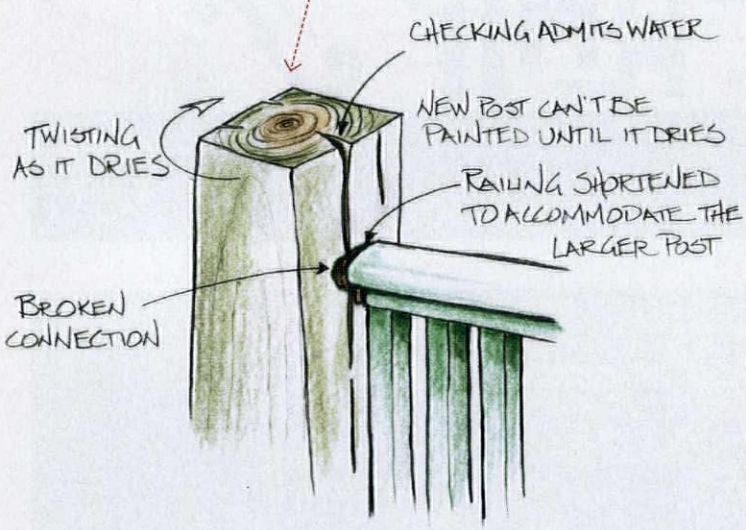
Replacing Rotted Porch Posts

Because of the relative expense and difficulty in obtaining high-quality, rot-resistant wood, many people inevitably turn to the endless racks of pressure-treated (PT) lumber sold at every home center. Wood species only marginally resistant to fungal attack are infused at high pressure with a fungicide. The process also introduces a large quantity of water into the wood. I've been a fan of PT lumber when it's used as structural material outdoors or where close ground contact is likely. Literally millions of decks have been constructed from PT wood all over America. With their exposed bolted connections, thousands of deck screws, and coarse assembly, they are functional. By comparison, however, 19th and 20th century porches are fine furniture. **By Ray Tschoepe**



WRONG WAY

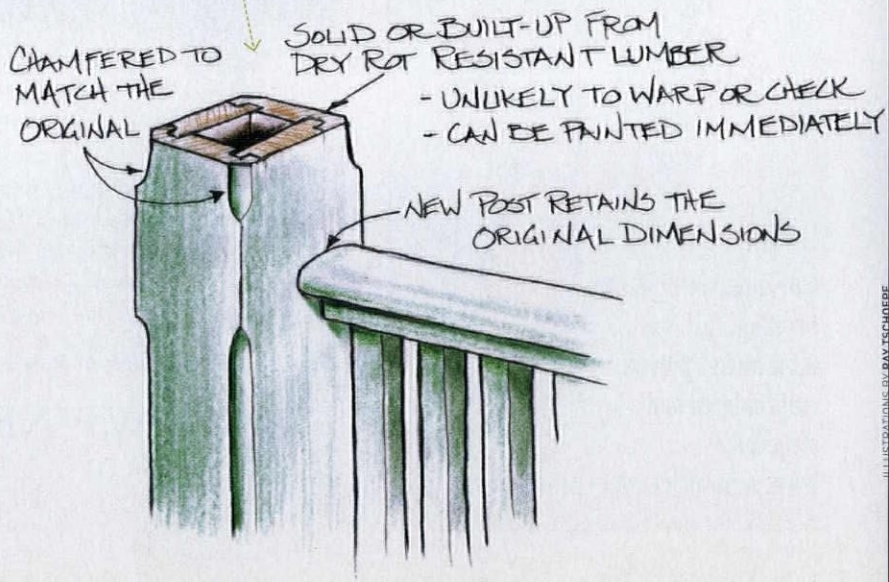
DON'T RELY ON PT STOCK PARTS

The likelihood of today's common dimensional lumber matching older material is well, unlikely, and aesthetics suffer. Columns made of pressure-treated wood, for example, measure about 5½" x 5½"or 3½" x 3½". Buying modern off-the-rack columns or posts that are too wide or too narrow means you'll have to alter the railing, and perhaps even bases and capitals. In addition, PT columns and railings suffer from defects as they dry, which makes me avoid the use of PT wood for these elements. PT lumber has a high moisture content when it's purchased; as it dries, it's prone to such warping behaviors as checking and twisting. Checking or splitting may allow water to enter and sometimes soak the end-grain of the handrail or toerail. Twisting of the lumber is worse yet, as it breaks the connections between the balustrade and the column. At the same time it exposes the end-grain of any associated components. In the case of round columns, severe twisting can move the capital so that it is no longer centered on the column under the soffit.

RIGHT WAY

USE TRADITIONAL CONSTRUCTION

When porch repairs are needed, it is always better to confine the use of PT wood to the structural components of the porch—generally, the floor joists and stair stringers. On the other hand, porch posts and columns, round or square, can be milled to almost any size using naturally rot-resistant wood. Some manufacturers produce columns in a variety of styles and sizes, which you can choose "off the rack." As a general rule of thumb, it is always best to replace porch components with rot-resistant lumber, purchased or custom-milled to the same size as the original. This one-time expense will reap ample rewards, retaining both the aesthetics of traditional design and structural integrity for a long life.



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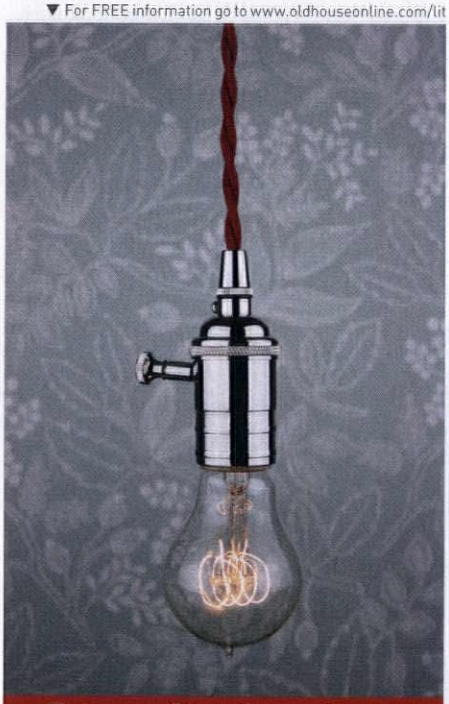

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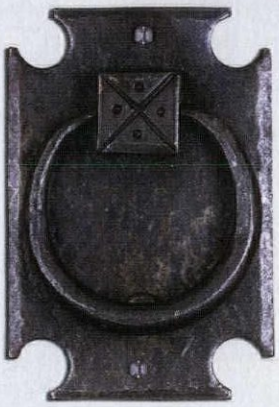
Q: I'm looking for a brass or pewter doorknocker that has an Arts & Crafts motif. Do you know of any affordable sources? —*Cathleen Thorsen, Billerica, Mass.*

A: I did a powder room in Bradbury's 'Fenway' suite of papers featuring spiderwebs and stylized irises; I put a dragonfly doorknocker on its a battened Tudor-arch door, which one day I may polychrome and calligraph with the words "The Fens and Ladies Too"...I do like knockers as jewelry or whimsy! You might choose something rather plain with a medievalist feeling, like a forged ring and back-plate. Or, as you say, you might prefer something in a motif popular during the Arts & Crafts period, such as an owl or a raven, a carp, a Mackintosh rose, etc. Craftsmen Hardware offers several iconic "Craftsman-style" knockers, similar to furniture hardware. Many rustic, colonial, and Old English designs would be suitable, too.

Bright brass was not favored in this period; consider cast brass with an antiqued, verdigris, or bronze finish, or iron or copper. Pewter hardware is harder to come by. Acorn Manufacturing has a ring in pewter. Rocky Mountain Hardware offers two ring-style knockers with a white-bronze patina that's close in appearance to pewter. —*Patricia Poore*



ABOVE: The verdigris brass dragonfly knocker adapts a popular Aesthetic and Arts & Crafts motif. (Search online for similar.) **LEFT:** A rustic iron knocker from Historic Housefitters, suitably medieval, would fit an Arts & Crafts or Tudor home.

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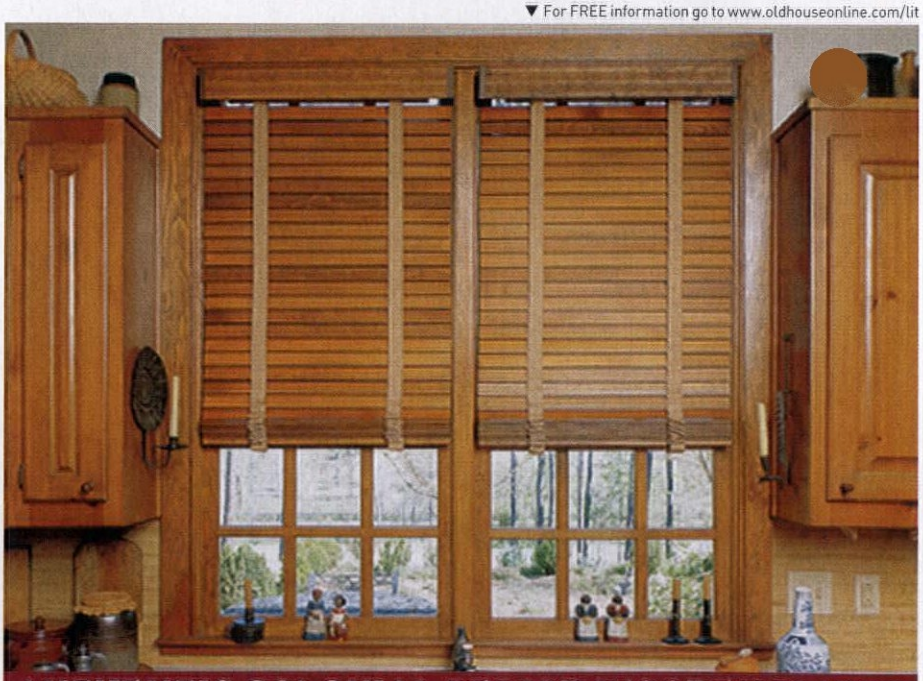

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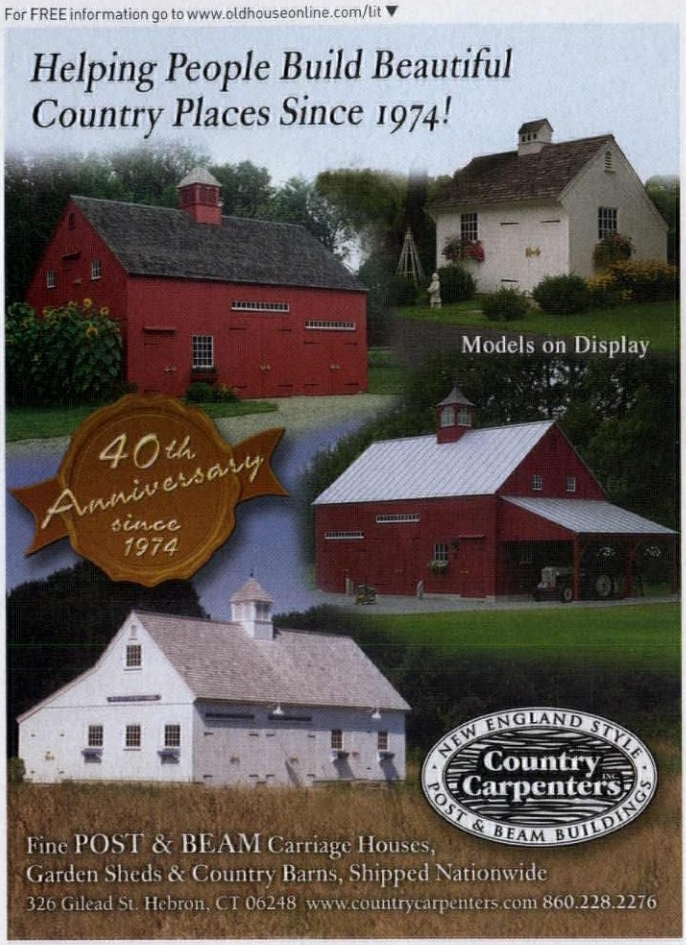

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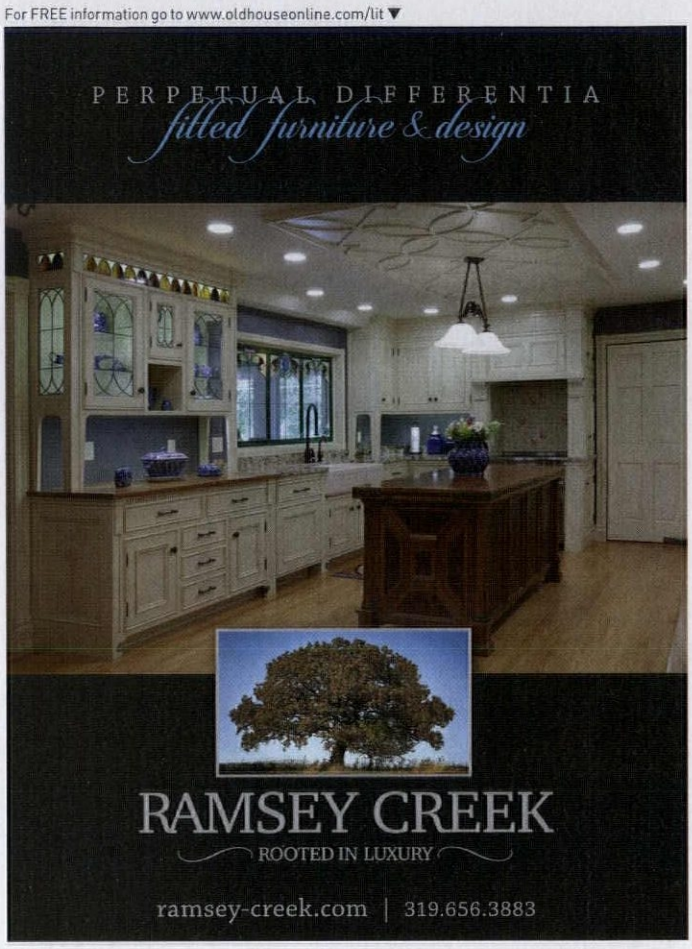

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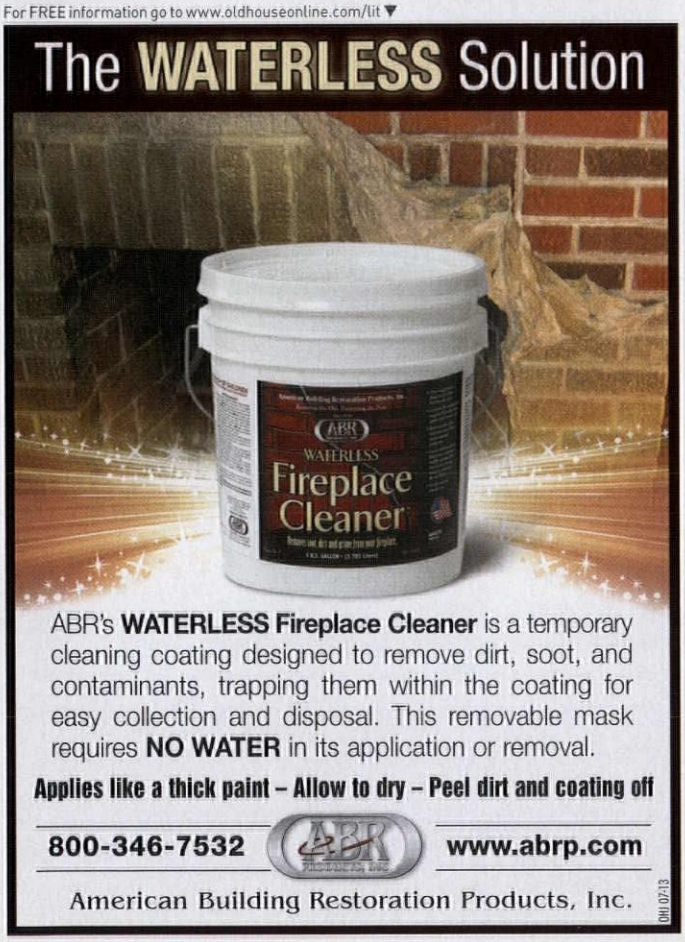

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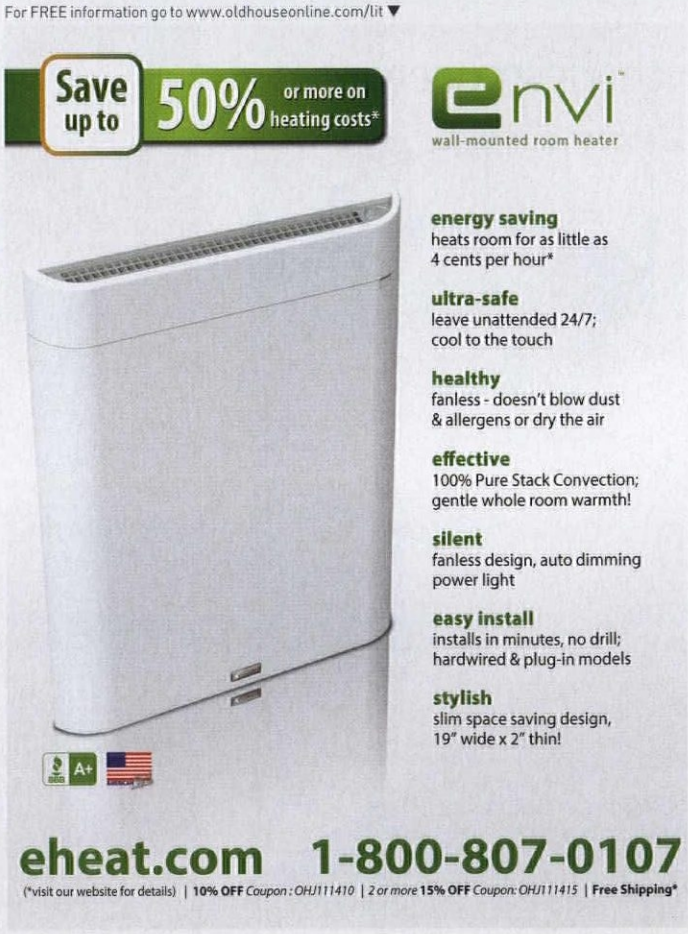

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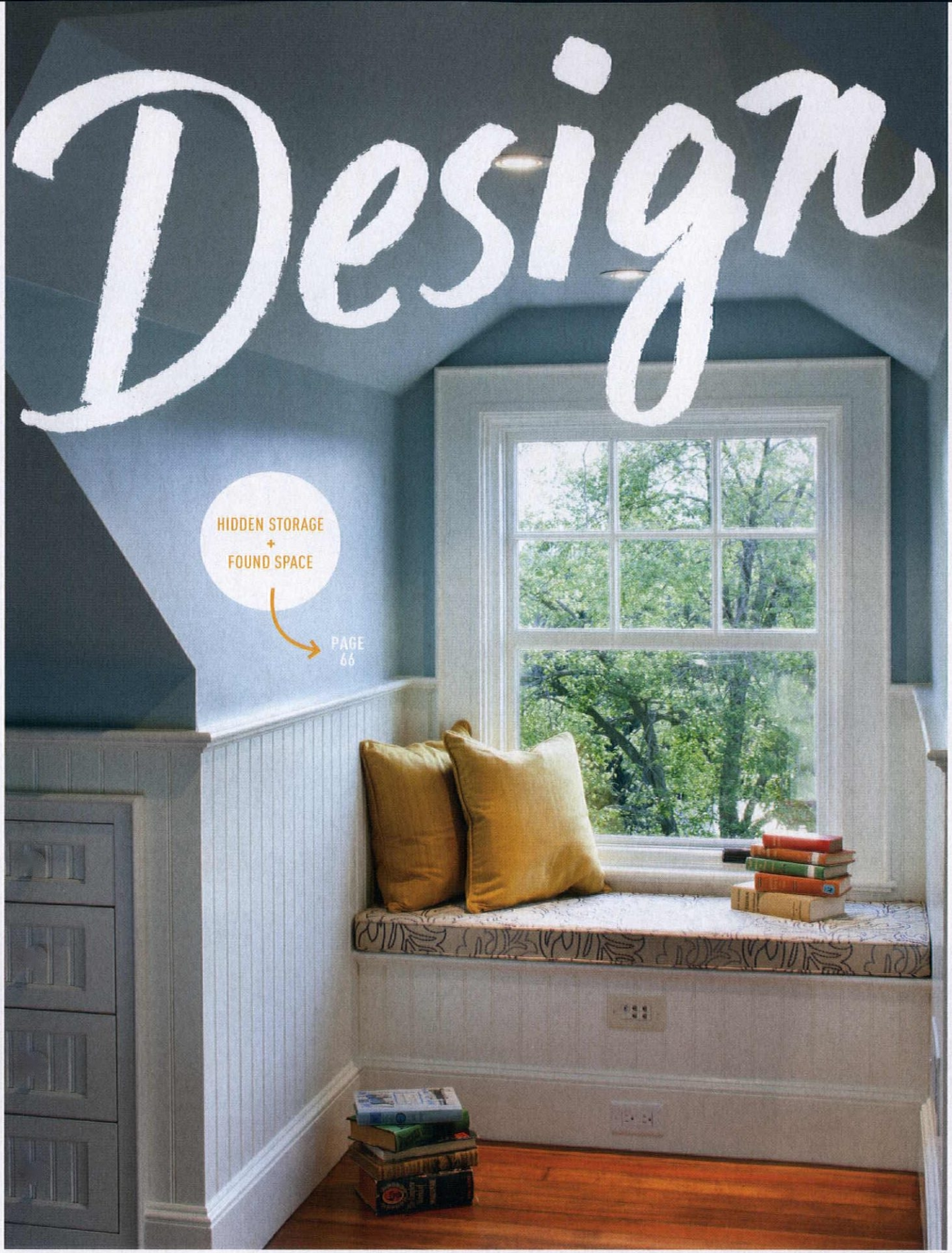
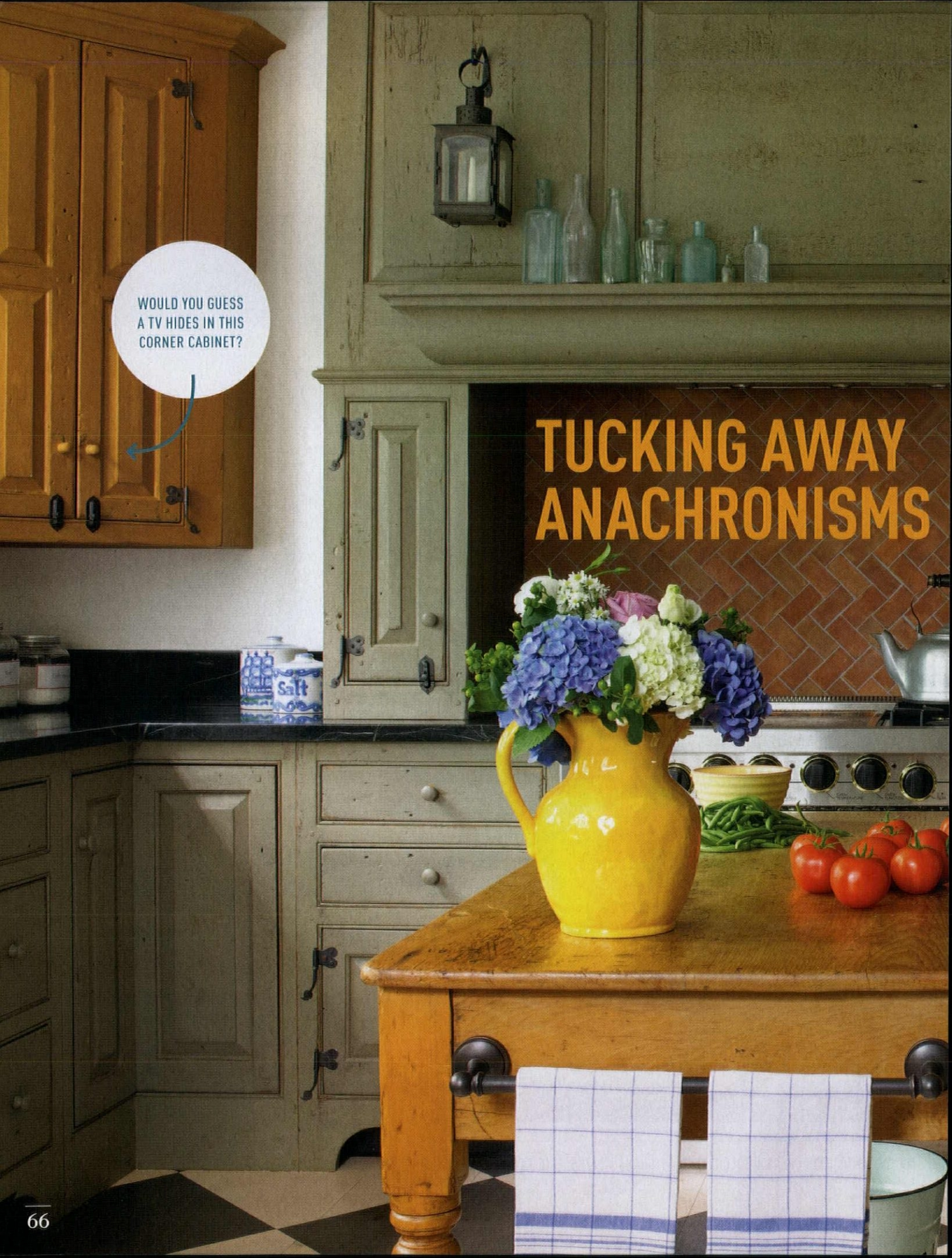


HIDDEN STORAGE + FOUND SPACE

PAGE 66

72 VINTAGE VISION: 1959 COLORS | **74** KITCHENS + BATHS | **76** FAVORITE THINGS: WINDOW & DOOR HARDWARE | **78** THEY STILL MAKE: REDWARE



TUCKING AWAY ANACHRONISMS

HOCKEY STICKS, VIDEO SCREENS, AND SIDE-BY-SIDE REFRIGERATORS FEEL ANACHRONISTIC—OUT OF TIME AND PLACE—IN HOUSES OF A CERTAIN AGE. LOOK AT DESIGN SOLUTIONS PAST FOR IDEAS ON HOW TO CONCEAL (OR FIND SPACE FOR) THE CLUTTER OF MODERN LIFE. **By Mary Ellen Polson**

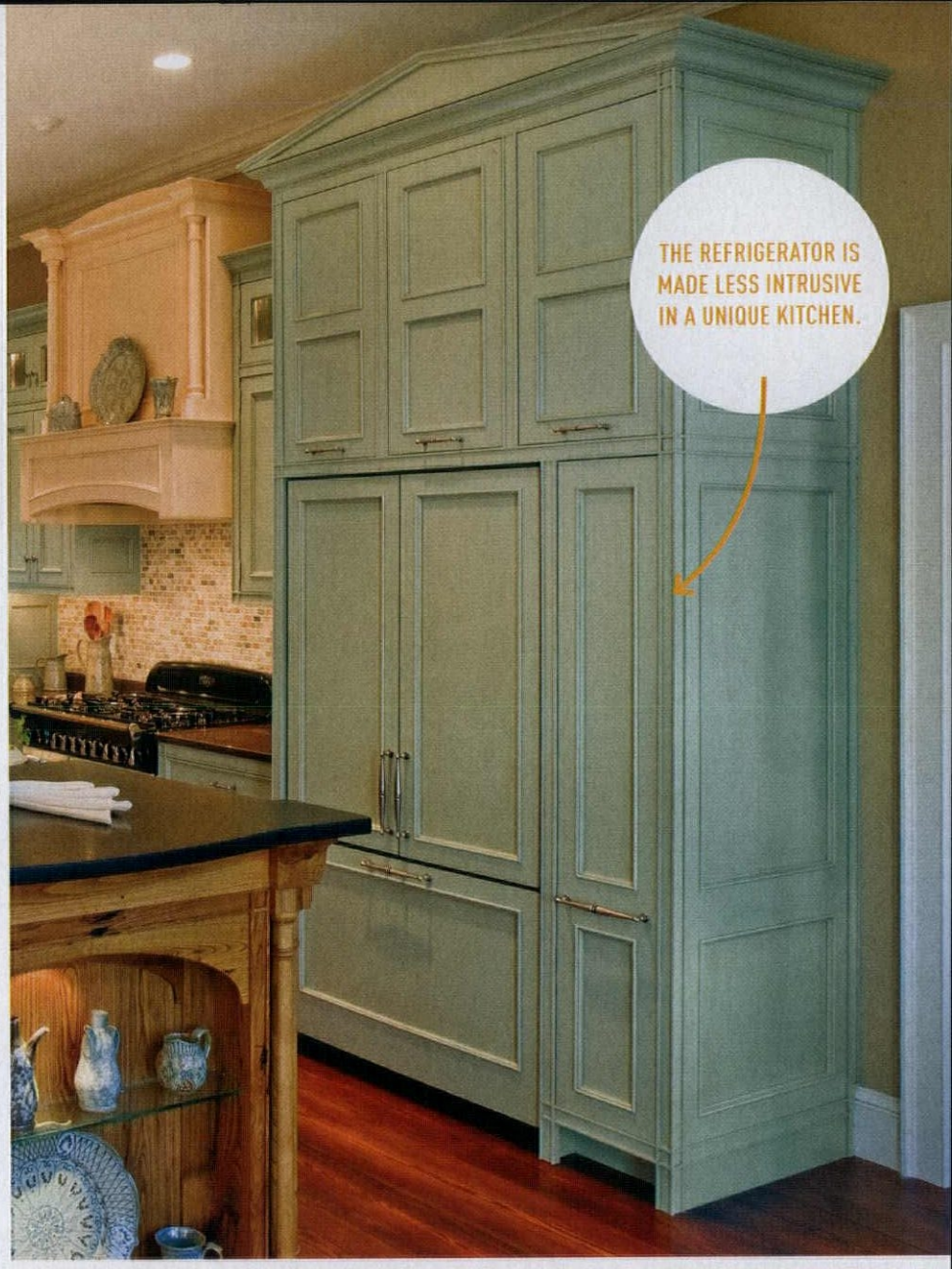
HIDDEN ANACHRONISM

Let's start with the obvious: appliances in the kitchen and electronics anywhere in the house. Appliance manufacturers and cabinetmakers have mastered the art of camouflaging even sizable appliances (except the range), so that dishwashers, refrigerators, and trash compactors hide behind easy-to-insert panels that match the rest of the cabinetry, be it raised-panel colonial or flat-panel Arts & Crafts. (Period aficionados have been known to order full-on, ca. 1900 icebox paneling complete with reproduction hardware, available from a handful of sources.) Smaller appliances may be swept under cover behind standard or sliding cabinet doors, some with a "pop-up" function that delivers a mixer up to countertop level.

For 20th century kitchens, an alternate tack has been to use appliances modeled on the "retro" designs of the 1940s and '50s; the idea plays up rather than conceals the range or fridge. By the same token, it's become popular to collect and display vintage toasters, mixers, and other mid-20th-century homemaking paraphernalia, if your house or kitchen dates to that era.

Electronics are probably the toughest nut to crack. The shapes, materials, and associated wires and chargers entangle our lives, often literally. Well-ventilated built-in cabinetry in a side hall or media room can house music systems and flat-screen TVs. Sliding doors and folding shoji-style screens slip over inactive video screens. Even charging stations can be beautiful, handcrafted in wood with period-specific millwork or hammered in copper.

PREVIOUS SPREAD: Kevin Ritter of Timeless Kitchen Cabinetry used a "pieced together" approach for cabinets in a kitchen addition to an 1800s Quaker house; modern appliances are recessed or out of sight behind antiqued cabinet doors. **THIS PAGE:** An architectural cabinet patterned on an armoire, by Crown Point Cabinetry, holds fridge and freezer, and serves as a pantry.



House a smart-phone or a touch-screen tablet while they're charging with a hand-planished copper holder from Steve Helberg, stevehelberg.com $225 or $425.

In houses with an Asian or Arts & Crafts feel, conceal a flat-screen TV with a folding shoji screen from Cherry Tree Design, cherrytreedesign.com $925 and up.

Based on historic noodle boards, the stovetop cover from Circa Home Living provides another work surface as well as hiding electric burners. circahomeliving.com $90.

PAINTED, AN OLD ARMOIRE BECAME A WORK OF ART.

In a Gothic Revival house with no real entry coat closet, an old armoire tucked in the hall acts as a mini mudroom. The fanciful top cornice and Pre-Raphaelite-style painting elevate the piece.

Closed, the Aspen wall bed by Simply Amish looks like an imposing cabinet in oak, cherry, or a choice of other wood species. Open, there's room for a sleepover for two. simplyamish.com $11,400 and up.

Instead of an ugly crate in the living room, give Max or Sophie a comfortable retreat inside a quarter-sawn oak Mission side table from Bungalow Bob's Pet Designs, bungalowpet.com $2,500.

CLEVER CONCEALMENT

Got kids? Then you likely have all the paraphernalia of modern childhood, from backpacks, sports equipment, and foul-weather gear to toys and electronic games. If you add pets to the equation (food bowls, beds, leashes, etc.), there's probably enough spillover to fill an entire turn-of-the-20th-century garage.

Contain most of the mess with appropriate storage wherever family members usually enter the house or depart, like a mudroom, foyer, or back hall or porch. Options range from historically sympathetic bins, baskets, and open shelving to custom-designed cabinetry patterned after original pantries and kitchens.

The kitchen offers more scope for concealment. If there's no room for a separate pantry, convert a small closet into one by installing slide-out drawers and vertical sliding racks sized to hold staples and pet-food containers. A built-in dining nook creates an informal dining area in a surprisingly small footprint—plus, the benches typically offer room for storage, either in the form of a drawer or a lift-up lid. Even the bench backs can be useful, holding flat objects like placemats and magazines. One enterprising homeowner even fitted in a tiny slide-out bar.

Not all concealment has to be fixed in place. Consider purpose-built furniture as a way to keep the past in the present. A Mission-style side table may double as a pet crate; the humble stovetop cover known as a noodle board will hide modern burners when the stove isn't in use. The time-honored classic in this category is the Murphy bed. When folded upright, it's a large cabinet, sometimes with shelving or desk space that tucks out of the way when the bed comes down. All you need is sufficient wall and floor space to convert a foyer or sunroom into a bedroom on demand.

UNEXPECTED SPACE

What, no formal entry in your 110-year-old house? If family and guests walk straight into the main room from outside, you may have enough space to install a room divider with shelving. Builder's catalogs from the 1910s and '20s call them colonnades. A built-in bench with or without a top shelf in the shallow space between a wall and the door jamb can serve much the same purpose: a small space to take off boots, put down the mail, and catch your breath. Built-in benches were a common feature in entries and foyers of homes modest and grand between 1880 and about 1920. If there's no room for a bench, a few judiciously spaced hooks will turn a 4' x 6' panel of beadboard on a flat wall into a functional mudroom.

In kitchens and baths, outfit narrow voids between cabinets for cutting boards or towel rods; small drawers not only break up a long bank of cabinets, but are also ideal for little items like specialty utensils and spice jars. A drawer with a custom cut-out around the P-trap under the sink can hold necessities, like an extra roll of toilet paper.

Walls within a foot or two of a door or window may be large enough to accommodate custom-built shelving or even a hutch. Both are excellent ways to display collected treasures or grandmother's wedding china, even in spaces 15" deep or less. In the bath, cabinets modeled on period built-ins from millwork catalogs offer nifty cubbies with fold-down lids that lay flat like a miniature vanity.

In hallways, bedrooms, and bathrooms, look for voids created by sloping roof lines to add a run of drawers or a pair of shallow cabinets. Convert the "wasted" space in dormers into useful seating (add a cushioned window bench with storage below), or a desk area. In the laundry room, bring back that early 20th-century classic, the fold-down ironing board, a shallow closet installed between wall studs. Or, if you've inherited one that's seldom used, convert it into a charging station for smart phones and touch-screen tablets.

FOR RESOURCES, SEE PAGE 80.

In a breakfast nook, the bench back conceals a tiny pull-out bar, which slides completely out of the way when not in use. Custom, by Crown Point Cabinetry, crown-point.com

Window seats are a classic means of providing extra seating and storage in homes built in all periods. This one, on an enclosed porch, is made from reclaimed chestnut.

A better use of space created a master suite in an older house. The wide hallway between bedroom and bath now has built-in storage, and a dressing table and vanity with sink fit neatly on one side. (David Heide Design Studio.)

A WIDE HALL AND SOME CRANNIES BECAME A DRESSING ROOM NEAR THE BATH.

from Sears Harmony House Co-ordinated Colors / 1959

Sears extolled a scheme of "mint green and sunshine yellow" with an accent of "tropic chartreuse" for this mid-century room.

The intricate geometry of Schumacher's Imperial Trellis fabric offers an ideal complement to clean-lined modernist furniture. Around $150/yard, fschumacher.com

Nothing says Mid-century Modern like hairpin legs, which were invented during World War II and used on chairs and tables throughout the postwar period. Rectangular wood hairpin coffee table, $230, world market.com

This low-slung lounger owes a debt to the Danish Modern furniture popularized by iconic designers including Jens Risom and Hans Wegner. Pace armchair, $350, lexmod.com

Vertical wood paneling (usually knotty pine or cherry) was *de rigueur* in interiors from the '40s through the '70s. To avoid a "basement rec room" vibe, use it only on an accent wall, not all over the room.

Paired with the warm neutral of a carpet in "spice beige," Sears said a "modern sofa in mint-green tweed cool[s] a southern exposure." Raine sofa, here in Key Largo Kelly Green, $1,599, joybirdfurniture.com

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Never Out of Style

...that can be said of Windsor chairs or a blue-and-white color scheme—and of this recent kitchen in an 1868 Greek Revival house.

By Patricia Poore

This old house in town on Nantucket was built in a vernacular style, gable front to the street. Its façade is intact, but inside, the vacation house had been renovated and updated many times. Today's owner redid the kitchen using a neoclassical vocabulary with a country accent. Neither reproduction nor hidden away, the kitchen fits the house beautifully.

Working with preservation architect Paul Alden Curtis of Boston, the homeowner created a seamless transition from the rest of the house by keeping the original windows and old flooring. Yet the room has a practical layout and modern appliances. Traditional elements include the restrained cabinets, beadboard and turned legs on the island, and Windsor chairs. Then there's the historical, still coveted blue-and-white scheme, cued by the owner's collection of Canton porcelain.

The scheme is held together by unique blue-green granite countertops, a highlight amidst white cabinets, along with the printed window fabric (robertkaufman.com) and a new color for the old Windsor chairs, which used to be painted black.

1. ANTIQUE FURNITURE
Vintage pieces go a long way to distracting the eye from modern appliances. The owner used an antique French table, and painted her antique English Windsor chairs a nautical blue.

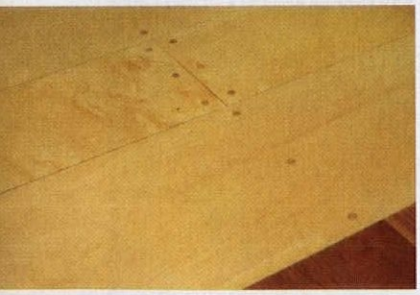
2. PERIOD LIGHTING
A sculptural focal point as well as a source of general illumination, the electrified chandelier over the island nods to New England heritage. Next-generation spots in the ceiling and hidden under-cabinet lighting meet modern expectations.

3. COTTAGE STYLE
This is a rather plain house, inside and out—it was built as a vacation cottage. Despite the elegance of the room, beadboad and turned legs that evoke a farm table keep the mood friendly.

4. CLASSIC ACCENTS
Those things collected and on display are timeless: Canton china (a reminder of the island's early merchant fleet), Nantucket baskets, and solid brass candlesticks have been popular classics for centuries.

5. A BALANCED SCHEME
The warmth of the old wood floor—with its wide planks and pegs—anchors the crisp blue-and-white scheme. Walls are 'Bone White', trim 'White Dove', both from Benjamin Moore. The countertop granite was selected for its watery blue color.

BE INSPIRED...



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HEAVY BRASS
Traditional cast-brass candlesticks include the curvy Alhambra ($58 for the 7"), as well as their hexagon-base Dominion ($138), and the beaded Shenandoah Valley ($216). Sand cast, highly polished. All from The Brass Gallery, brassgallery.com

DOUBLE TIER CHANDELIER
A two-tier fixture throws plenty of light. This one with a wood center-body and wire arms is the Colonial Chandelier CH-123-2T with 16 electric candles, hand-turned in Vermont. Maple and brass, 36" high, $1,400. Authentic Designs, authenticdesigns.com

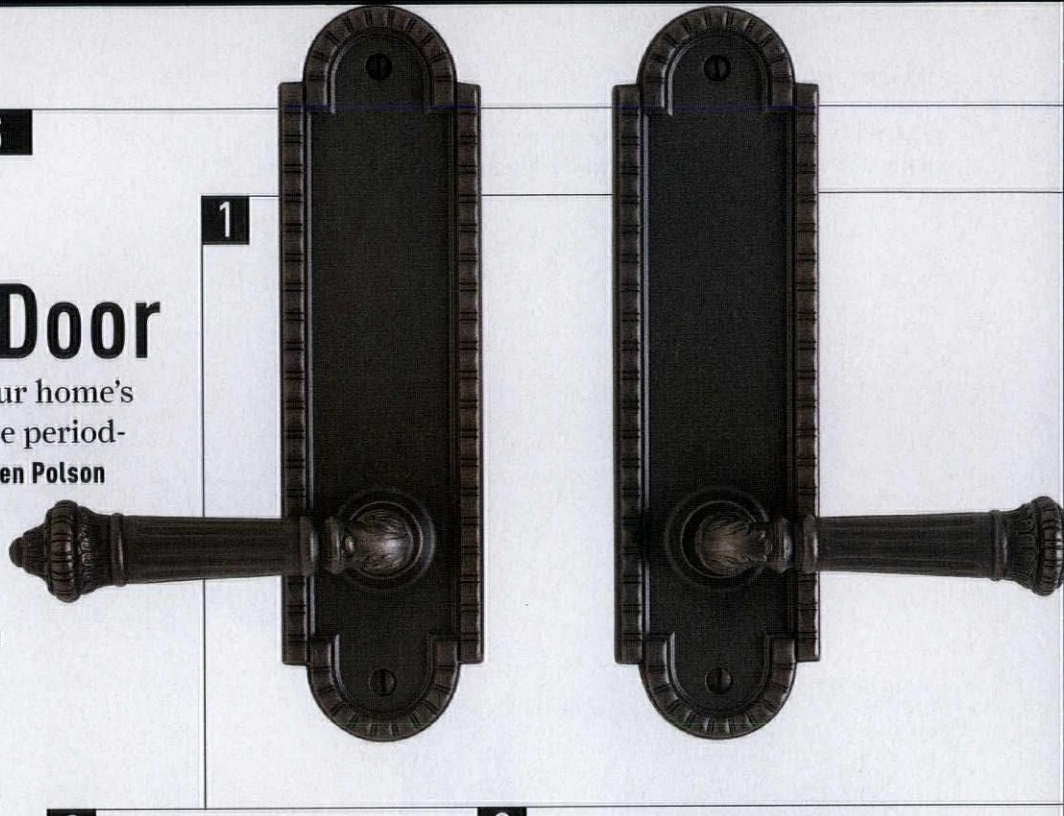
AUTHENTIC WINDSOR
The continuous-arm bowback Windsor chair is made in various woods with a choice of finishes. From a fifth-generation maker of 18th-century furniture in the traditions of Penn. and Mass. Starting at $575 for poplar, from Martin's Chair, martinschair.com

More Online

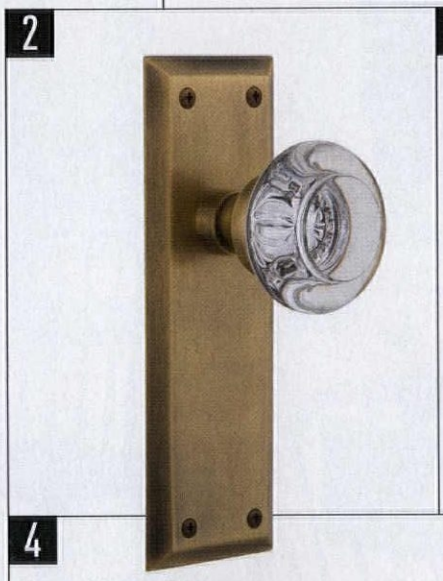
See the whole story behind this kitchen on Nantucket at **oldhouseonline.com/blue-and-white-kitchen-in-a-greek-revival**.

Gems for Window & Door

Lift, lock, open, and shut your home's essential openings with these period-inspired treasures. **By Mary Ellen Polson**



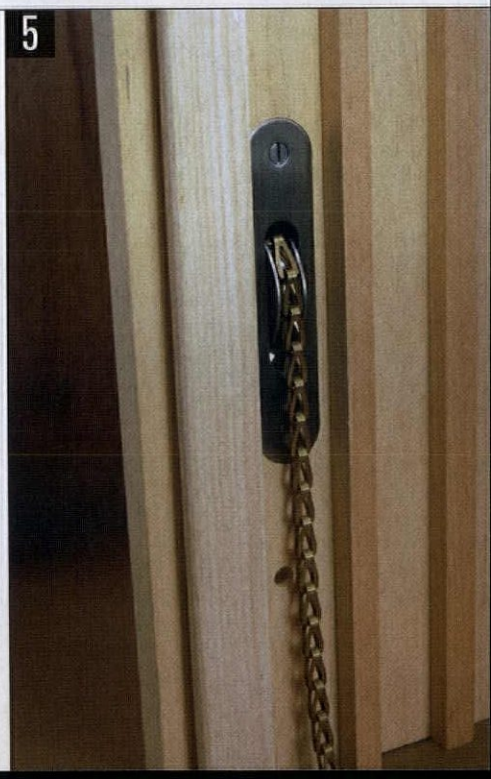
1. ROMAN FLOURISHES
The Corbel Arched passage set is shown with the Capitol lever in silicon bronze in a dark patina. The escutcheon plates measure 9" high x 2½" wide. From $830. Rocky Mountain Hardware, (888) 788-2013, rockymountainhardware.com



2. CRYSTAL AND BRASS
Configure new or replacement passage sets with a choice of different back plates, knobs, and finishes. The New York plate is shown in antique brass with a clear crystal knob. $285. Nostalgic Warehouse, (800) 522-7336, nostalgicwarehouse.com

3. SUNBURST LIFT
The epitome of an ornamental Victorian detail, the Sunburst sash lift in forged brass comes in 10 finishes, including antique brass, as shown. $9.49. Crown City Hardware, (626) 794-0234, restoration.com

4. BEAUTIFULLY RENDERED
Brighton Maximus and Louis XIV Maximus are two high-relief, European-style doorknob sets from the Classic collection. They come in polished brass, oil-rubbed bronze, and buffed nickel finishes. $270–$350. LeMont Hardware, (404) 884-4537, lemonthardware.com



5. BRASS PULLEYS
Replace faulty window sash pulleys with precisely machined new ones; solid-brass forged housings in several finishes, about $33. Chain, $1.73 a foot. Smith Restoration Sash, (401) 954-9431, smithrestorationsash.com

Serial restorer **Mary Ellen Polson** is known for her discerning eye for period furnishings.

6. EARLY HINGES
Large HL hinges were common on passage and other types of doors in the 18th and 19th centuries. These are hand-forged in wrought iron in sizes from 3" to 9". Pairs, $33 to $70. Seven Pines Forge, (814) 797-1353, sevenpinesforge.com

7. TRANSOM CATCH
The Windsor transom window latch and catch is made using the lost-wax casting method. Finished in antique brass, the latch is 1⅞" high x 2¾" wide. Vintage Hardware and Lighting, (360) 379-9030, vintagehardware.com

8. LOCKING LIFTS
Choose from two unusual locking sash lifts: one in a natural iron finish with 1870s styling ($22), and the other in unlacquered brass over solid bronze ($21.89), perfect for a 1920s house. Historic Houseparts, (888) 558-2329, historichouseparts.com

9. LATCH AND HANDLE
The Sonoma two-piece entry handle set is available in both mortise and passage versions. In medium or oil-rubbed bronze, the set measures 17¾" high x 3 1/16" wide. From $318.40 to $398. Fusion Hardware Group, (877) 215-4683, fusionhardware.com

10. BY THE TAIL
Add some curves to Tudor or Colonial Revival casement windows with the curly reversible latch in solid brass. The set includes a strike for mortise and surface applications. $24.95. Signature Hardware, (866) 855-2284, signaturehardware.com

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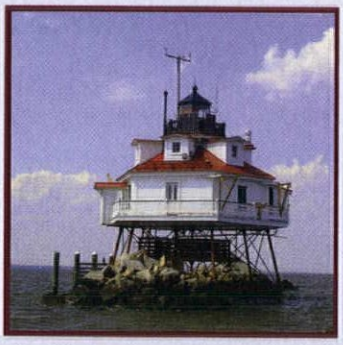

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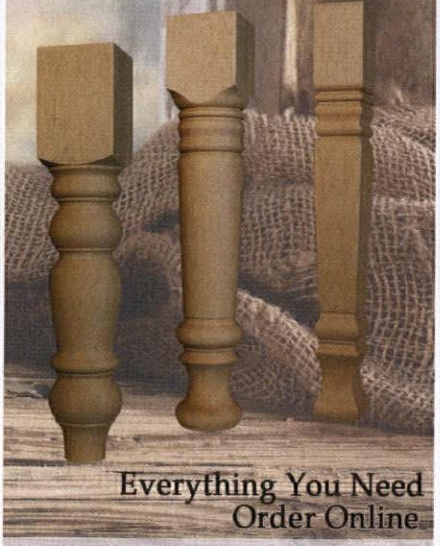

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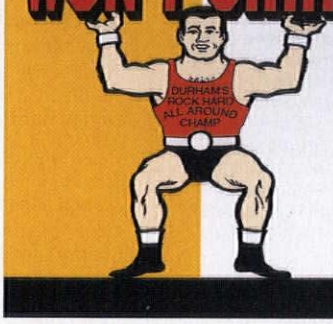

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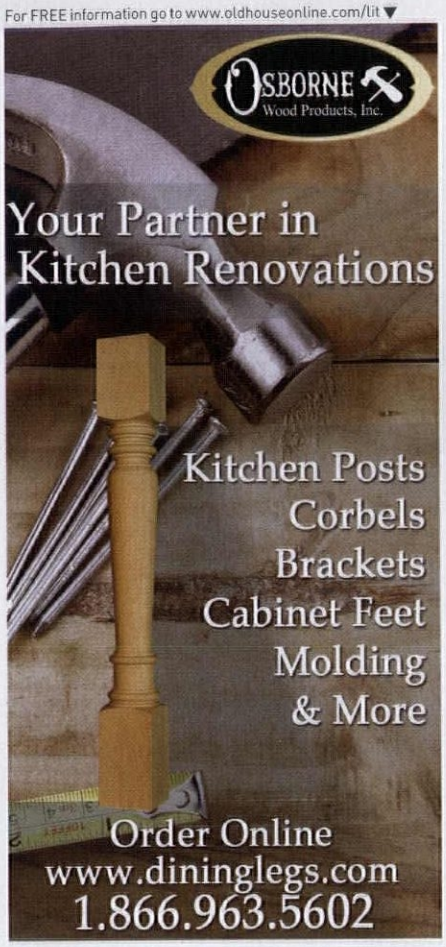

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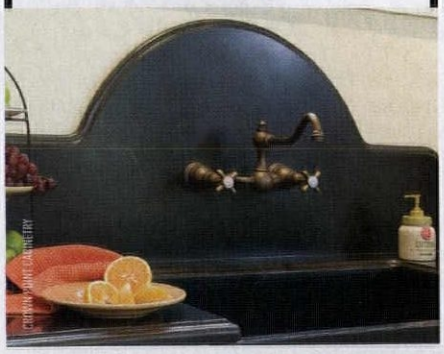

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FIBER-CEMENT SIDING

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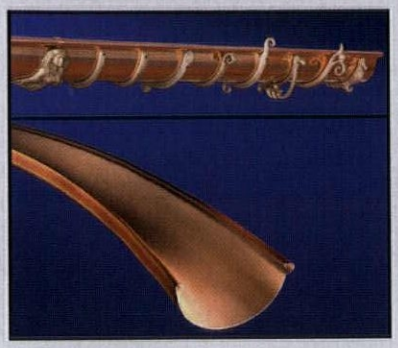

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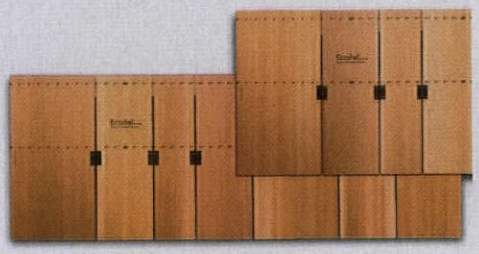

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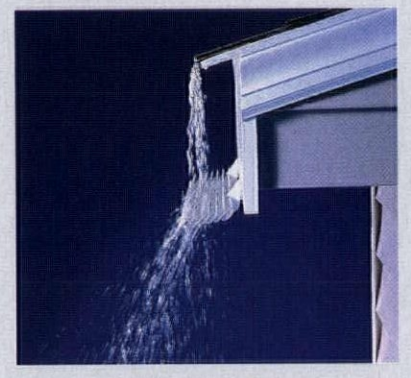

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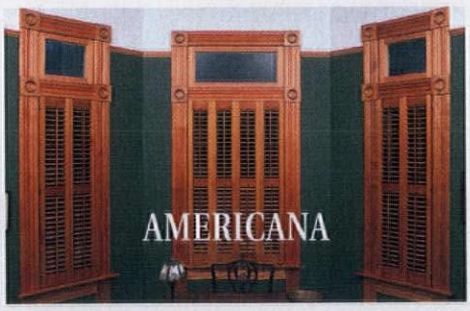

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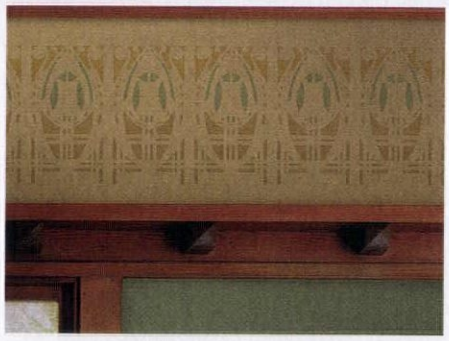

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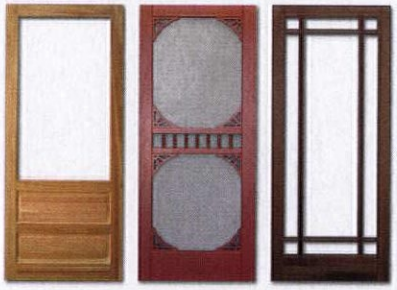

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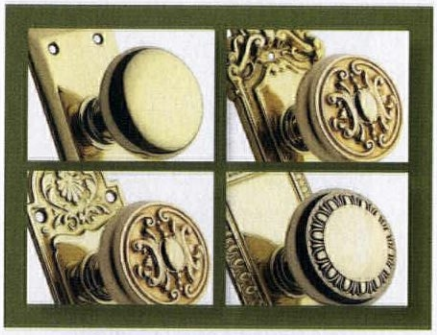

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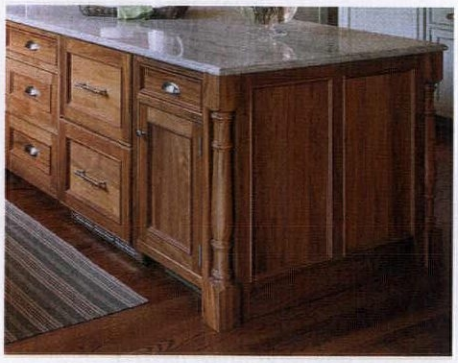

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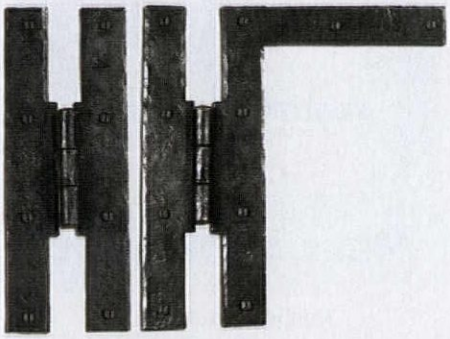

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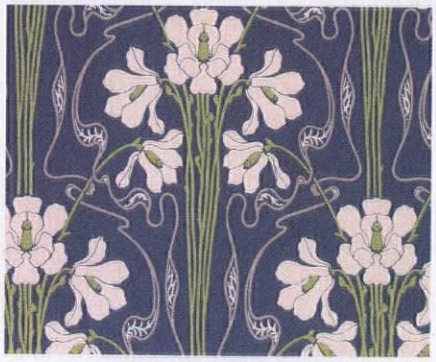

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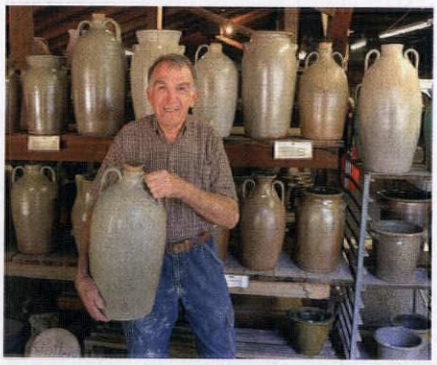

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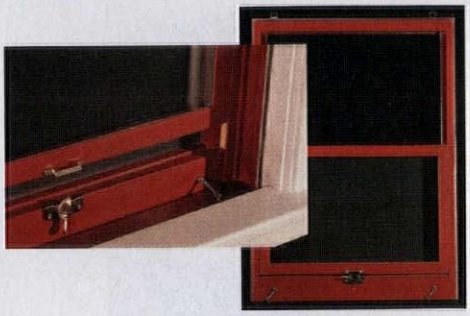

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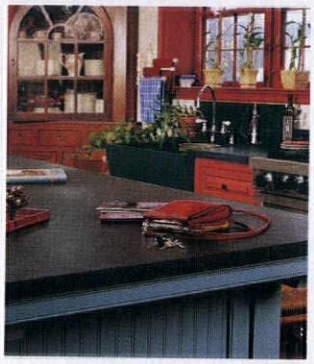

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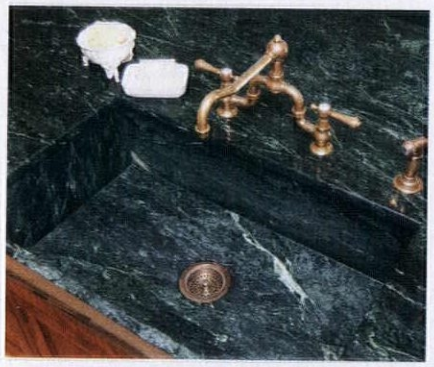

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"Double-wide meets American Gothic."

—Debra Rabe Parker

DON'T
...spend money to ruin a building. Talk about owners not getting a return on their investment!

DO
...stay true to style. Granted, this example is extreme—but minor infractions are all too common, like putting an ersatz Victorian-style door on a Cape or a bungalow.

PERPLEXING DESIGN DECISIONS

Our Facebook friends wondered, facetiously, if this rural Gothic Revival house had become a drive-through bank. Someone called the addition a "porch-a-potty." Another said this reminds her of a kind of Mr. Potato Head game for houses—put together in the dark. All agree, it's just Goth-Awful.

The decisions that wrecked this house's integrity are obvious: adding a near-windowless boxcar clad in red fake-brick composite shingles; siding the second floor in unfinished boards better suited to a barn; replacing windows with ill-fitting aluminum sash. In short, "Cover up any genuine country character!" says Julia Thomson, who came across this place when she and her husband, Matt, were searching for a property. (Follow their DIY progress at Julia's blog, Home on 129 Acres, homeon129acres.wordpress.com)

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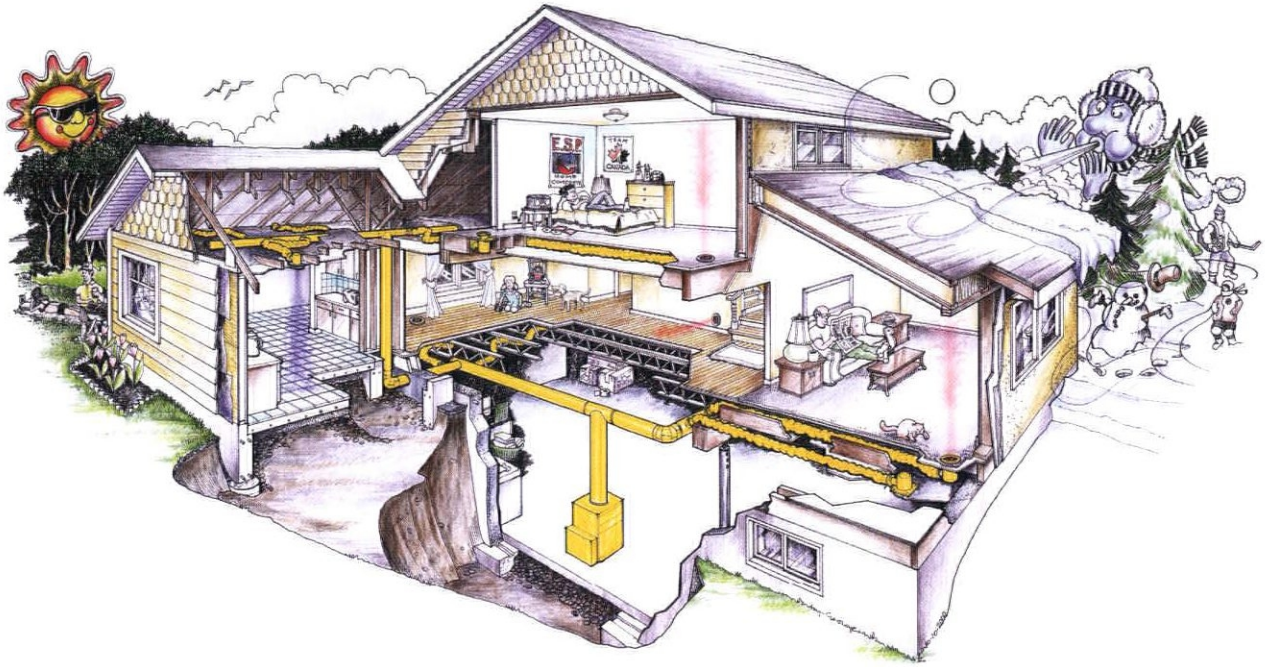

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